

Baconiana.

VOL. X.—*New Series.*

JANUARY, 1902.

No. 37.

A RETROSPECTIVE REVIEW.

SEVEN years have passed since we attempted to review our position, and to measure the advance made by the Bacon Society, since 1884, when we still lingered and beat about round the then absorbing question, Did Bacon write Shakespeare? The process of analysis, by which we have reached the absolute conclusion that Francis "Bacon" and "Shakespeare" were identical, and that consequently "Bacon" did write "Shakespeare," may be partly inferred from the lists given in an article on "Elementary Baconism."* These lists correspond in part to a collection of comparative extracts reduced to alphabetical form, and which now fill upwards of 150 portfolios of MS. 8vo. The language and philology of *Bacon* and *Shakespeare*, vocabulary, turns of speech, grammar, and every peculiarity of diction and style which has been noted, is added, or in process of being added to these MS. Dictionaries.

It was soon found necessary to attempt a collation of the books of the "Minor Poets and Dramatists," and indeed, of the works of all great writers or supposed authors of the Baconian age. This business is still in an elementary condition, but enough has been done to satisfy the workers in this field that one ruling mind controlled the vast literature of the 16th and 17th centuries.

Close inquiry has been made into the origin and owners of the first Paper mills and Printing houses in Great Britain and the Continent; the methods by which they marked the books which they issued, the designs and symbols by which they illustrated them, the "errors," false pagination, peculiar marks, (formerly hand made, now done mechanically, which are found scattered throughout them, and inserted even in the tooling of the binding. Such examinations tend to show that the whole of the printing and publishing trades, here and abroad, were parts of a vast secret or semi-secret society work-

ing in harmony, and that the same methods modified, and adapted to the machinery and requirements of the day, remain in perfect working order.

Efforts to reach collections of MSS. and books containing the required information on these apparently simple subjects led to a conviction that organised resistance is offered to such researches. Further it has been found that there are in the British Museum, the Royal Society, the Bodleian, York Minster and other old libraries, collections of books, MSS., prints, &c., practically withheld and screened from the general eye, but open to the privileged circle, or to those provided with the requisite "Open Sesame."

One such collection is (or was not long ago), at the Royal Society, which Francis "Bacon" founded. It is said to contain mathematical papers in his own handwriting, which we have reason to believe concern his mathematical ciphers.

Another collection was, during the life of the late Earl of Verulam at Gorhambury, where the Earl informed a member of our Society, that in the chest which contained these interesting papers, were the play-bills of the first performances of the Shakespeare plays. These papers, said Lord Verulam, would be made public after his death, but as yet nothing more has been heard of them. We trust that the historical MSS. commission will soon turn their attention to them.

Towards the end of 1899, many eyes were turned towards the "Douce Collection" left, we were led to believe, by the former "Keeper of the MSS." at the British Museum, to be opened and made over to the nation in January, 1900. Since then repeated inquiries have failed to produce any but the most contrary information concerning this long-promised store. Any one wishing for further particulars can have them by applying by letter to the editor of this journal. The general conclusion seems to be that it has been the object of the custodians to make applicants in London believe the collection to be at the Bodleian, and open to inspection, whilst inquirers at the Bodleian were informed sometimes that it was in London, or else in part at the Bodleian, but not to be seen. Meanwhile, it now seems certain that one box of papers of "no importance" remains at the British Museum, and why, under such circumstance these unimportant papers should have been treated so importantly, and kept so mysteriously, remains an enigma. If, as we have it in writing, from one inquirer, *the papers are to be seen at the Bodleian*, and are esteemed of great value, why are they not thoroughly well

known? for, according to an authoritative statement at the British Museum, they have been for the last 67 years at the Bodleian, and according to another statement at Oxford "there is no concealment whatever." Since this yet another applicant at the Bodleian has been told that "the Douce MSS. are all at the British Museum," and when he urged the opposite statement made at the British Museum, this was declared to be "quite a mistake."

Our attention has also been called to *a sealed bag of papers at the Record Office*. It was, it is said, sealed at the death of Queen Elizabeth, and to be opened only by joint consent of the reigning Sovereign, the Archbishop of Canterbury, and the Lord Chancellor. Is not the time come when we may fitly memorialise His Majesty, King Edward, to command or sanction the opening and revelation?

The whole question of "reservations" is curious, and tends to confirm the conviction that Baconian literature, documents, and relics of every kind are still controlled by the Secret Society of Francis St. Alban.

The subject of ciphers (so needful in a secret society) has been so long suppressed, that we note with pleasure the interest stimulated by a more general comprehension of this intricate subject. The pioneer efforts of Mr. Donnelly in this new old art or science, stimulated Mr. Wigston, Mr. Cary, Mr. Gould, Dr. O. Owen, Dr. Pryer, the Hon. H. Gibson, Mr. Bidder, Mr. E. V. Tanner and others, to prosecute this beguiling study. The work of each, though independent, seems to harmonise and to afford help to others. Thus the "word" (or *phrase*?) cipher of Dr. Owen led Mrs. Wells Gallup to embark in the attempt to apply "Bacon's" Biliteral Method* to the works which pass by that name. Hitherto nothing has appeared to disprove the accuracy of Mrs. Gallup's work or of the highly important matter revealed through this cipher, on the contrary other labourers in the same field confirm the results. Nevertheless the efforts of literary men seem to be for the most part directed to destroy rather than to construct or to aid in true advancement. The vastness of the subject prohibits any worthy discussion of it in this place.

Mr. Cary's calculations brought out circumstantial particulars about a deposit in the orb under the Cross on St. Paul's

* A new piece entitled "The White Rose of Britaine" is preparing for the press. We understand that the relation between the "word" cipher, and the "Biliteral" will here be shown.

Cathedral and of the existence of "A continuation of the New Atlantis," which were at the time denied, but which have since been verified. Mr. Cary's researches have been of great assistance to Mr. Tanner, the work of both these gentlemen being based upon arithmetic or numerical processes absolutely and mathematically exact.

In April, 1896, Dr. Cantor of the Universities of Halle and Wittenburg, called upon us to give due attention to the collection of 33 eulogies on "The Incomparable Francis of Verulam," printed in 1626, the year generally assigned as the year of his death.* These elegies are collectively found in the Harleian Miscellanies, and in Gambold's edition of Bacon's works (1765) and have been translated and printed in *BACONIANA* (Vols. iv., v). Considering the nature of their contents it is remarkable that these pieces should have attracted so little notice, and we ask why, when so many learned men must be acquainted with them, they are never quoted or alluded to by the few worthy biographers of "Bacon"—Francis St. Alban? Here we find him described as the "Tenth Muse," "Quirinus the Spear-Shaker;" he is comedian, tragedian, and the one poet, "Teller of Tales in Courts of Kings;" he is the priceless gem of *Concealed* oratory, "Sole Master of Things, and not only of Arts." We learn also to know him as the head of an "Areopagus," a supreme tribunal of Literature and Science. His deep interest in religion; his efforts to produce unity in the Church of Christ; his perpetual efforts to raise all knowledge a few yards above the earth and to "pursue Astrea to realms of light" where he would see "unclouded Truth," are rather hinted than proclaimed, yet one line sounds no uncertain note as to his profound though little paraded faith:—

"A stole he wears dyed in Thy blood, O Christ."†

But (Proteus-like) "walks not each day showing the same face,"‡ and "only those who seek will know the man these records hide." Surely these records and their writers deserve more attention than has yet fallen to their lot.

*Baconians are now aware that there are many and strong reasons for discrediting this date. Some of us believe that he then *died to the world*, and that he lived and wrote in retirement and under a feigned name till his death many years later.

† "Mane's Ver., Pt. IV. (*BACONIANA*, Vol. v., p. 103, April 1897).

‡ "Verses to the Author of the Instauration" (*BACONIANA*, Vol. iv., pp. 39, 40).

The secrets of Baconism, like those of Masonry, seem to be chiefly attainable by the process of putting two and two together. Here are some ways by which the concealed Author was enabled to conceal, as well as to reveal himself. They have already been described in *BACONIANA*, but we enumerate them, as being of importance, and because by observation they lead to further discoveries.

(1) Feigned Portraits; (2) Feigned Histories; (3) Feigned Eulogies in Dedications; (4) Feigned Letters; (5) Feigned Epitaphs and Inscriptions; (6) Feigned Errors in Typography, Spelling, etc.; (7) Garbled Catalogues and Indexes; (8) Hieroglyphic or Symbolic Designs.

Many subjects offer themselves for serious research. We need a special fund for the purpose.

We are still in darkness as to where Francis St. Alban was born, where and how he lived, how much he travelled, when and where he died, who saw him die, where he was buried, and who were witnesses to these things?

Modern biographies are for the most part founded upon Dr. Rawley's "Life" of his Master, but even this "Life" must in many particulars be ranked with the *Feigned* histories. The Register of the birth of Francis, son of Sir Nicholas Bacon, at St. Martin's Church, Charing Cross, is unattested by witnesses, and no place of birth is mentioned. Registers at that date were, and are almost to be reckoned amongst the "deficiencies." If Sir Nicholas had caused the birth of this son to be registered, he was not a man to allow an imperfect entry to be made. Also if Francis were registered how came it that his supposed elder brother Anthony was ignored? But there is no entry about Anthony Bacon.

Until recently, the fact has passed unobserved that Dr. Rawley purposely in his account of the birth of Francis, confounds the residence of Sir Nicholas Bacon "York House" with the Royal palace of Whitehall, "York Place." If Francis were truly born at York Place, he was born at the residence of Queen Elizabeth, and this at the present stage of inquiry is important.

The interesting researches of Miss A. A. Leith have revealed the fact that Francis Lord Verulam rented Canonbury Tower, Islington, for 40 years from Lord and Lady Compton, and lived there from 1616, the date of Shakspeare's death.*

This subject should be closely followed up. Let it be inquired

* See *BACONIANA*, Vol. viii. 94-99; 144-149.

—How long did Lord Verulam live at Canonbury? What did he there? Who were the friends who there visited him? What use was made of the mysterious underground passage which seems to connect the Tower with St. John's Gate, Clerkenwell, and this again with the Bull Theatre, with Crosby Hall, and Sir Thomas More, whom we are learning to regard as the forerunner of Francis St. Alban in his visions, though not in his well-ordered methods for the establishment of speculative masonry, and for the revival and *advancement* of learning.

Until recently it has seemed even to be uncertain where Robert "Devereux, Earl of Essex" (now supposed to be the only brother of Francis), was buried. Light appears, however, on this point, and we hope to be able to supply some information with regard to it in this or the following number.

Another important discovery is the window in All Saints' Church, Westbrook, Margate.

The subject, St. Alban, our British proto-Martyr, represented as a *Tudor Prince*, holding a mason's symbolical staff, and surrounded by masonic emblems, the work of Messrs. Bacon & Sons, Newman Street, to quote Bocaccio, "Cast off the old man and put on the new, and thus what seems dark will be clear and easy."

It is satisfactory to hear of meetings of Baconian lectures, private as well as public, with affiliated societies springing up in various parts of this country and in America. Sketches or reports of such meetings will always be gladly received by the Hon. Sec. of this Society.

Mr. A. P. Sinnett has lately delivered a successful and telling lecture on the subject of Baconian theories in general, and we hear gladly that this is to be soon followed up by another with further developments. The Rev. William Sutton, who has done us excellent service by his series of eight papers in the "New Ireland Review," has been invited to deliver a lecture at Cork, and from Birmingham we hear of a Bacon Society being quietly formed which we trust will be affiliated with our organisation in London.

Many new books and pamphlets have been published, of which, if space permit, a list may be given at the end of this number. The lamented death of Mr. Justice Rice Henn, cut short his intention of writing a book especially for the advocates of his bar; we hear, however, that a somewhat similar work is expected from the pen of Dr. Webbe, another learned distinguished lawyer in Ireland.

We have to mourn the death of Mr. F. F. Arbuthnot, author of the "Mysteries of Chronology," and author-editor and translator of various works connected with Oriental studies. He contemplated the writing of much which would have been of great value to us as attempts "to unravel mysteries of the past which have been often carefully concealed, distorted, falsified, and misrepresented" so as "to render it now very difficult to get at the truth of them."

Another great loss to our Society befell us in the death of the Rev. H. R. Haweis, whose interest in our subjects and confidence in the truth of our statements he never failed to proclaim. He was an interested listener to a Baconian lecture held at Eastlake House Concert Room, Regent's Park, in 1901, proving that "Bacon" and "Shakespeare" were identical, himself adding these remarkable words:—"I have never yet met anyone who thoroughly investigated the matter, who came to any other conclusion."

In newspapers and magazines where our Baconian matters are allowed free air, there have been many excellent letters and articles. In America these are, of course, more frequent than at home. Nevertheless, we may mention a brisk correspondence carried on in the Scottish paper, *The People*, when Mr. Stronach and Mr. Dryerre took part; another in the *Western Daily News*, when Mr. Bathgate, almost single-handed, maintained our cause; a third has endured for many weeks, and still thrives in a lively state in the *Hampstead Advertiser*, wherein the stirring and sensible letters of "A Staunch Baconian" have done us good service. Recent admirable articles by Mr. A. P. Sinnett in the *National Review* and by Mr. W. H. Mallock in the *Nineteenth Century* have so roused London journalists to a sense of their responsibilities, that we begin to hope that subjects full of extraordinary interest and world-wide scope will not longer be prevented from coming into the light by ordinary methods. *We are fully aware of the difficulties* attending on this most exceptional case; but when secrets have become known, they are secrets no longer, and elaborate methods for withholding them from the public eye are mere anachronisms.*

We should have been glad to notice the lectures with or without lantern illustrations which have been given in various places, but space does not admit of this; they have sometimes been repeated, they should be repeated frequently, and reported, and we desire to see this pleasant means of con-

* Since the above was written, many letters, &c., on the Bilingual have appeared in the newspapers.

veying information largely developed. Any help possible will be afforded to reciters or lecturers who please to apply to the Hon. Secretary of this Society.

We cannot conclude this brief review of events without recording the fact which has given us the greatest pleasure of all. It is not generally known that our late beloved Queen Victoria was pleased not only to accept graciously a copy of the "Biliteral Cipher" submitted to her by Mrs. Wells Gallup, but the librarian at Windsor Castle was "desired to return thanks for this interesting addition to the Royal Library." The late Queen was not one who would accept as "interesting" a book of whose contents she had no knowledge: she was *thorough* in all that she did. We now know that it was Her Majesty's intention to master this book, probably, since sight failed, by having it read to her. The volume is therefore to be seen on the shelves of the Royal Library, by her command marked by the librarian in order to facilitate her study of this extraordinary subject.

Copies of *BACONIANA* have also been graciously accepted by King Edward, and by their Royal Highnesses Princess Christian and Princess Louise, the Duchess of Argyle.

Such episodes seem to be as signs of the times, and are full of encouragement. We work in faith, and with a strong and growing hope that the triumph of truth may not be long delayed, or that at least her chariot wheels stayed by intentional obstruction.

SAINT ALBAN AND THE ALBANNI.

"One that had a wit of elevation situate as upon a cliff."

—*Francis Bacon.*

"The loftiest hill.

Planting his steadfast footsteps in the sea,

Making his the heaven of heaven his dwelling-place,

The foil'd searcher of mortality."

—*Mathew Arnold on Shakespeare.*

ON the 18th January, 1620, "the most brilliant Englishman that ever lived" received the title of Viscount Saint Albans, having in January, 1618, already been created Earl of Verulam.

From childhood he had been associated with the Hertfordshire borough. Sir Nicholas Bacon, when Lord Keeper, had bought the estate of Gorhambury, close to Saint Albans, and here Francis spent much of his youth.

Its finely-timbered deer-park, and its superb sheep-pastures, the best in England, were the ground where his poesy woke and soared. The burgesses of Saint Albans returned him to parliament three times ; on the last occasion he found himself elected by Saint Albans, Cambridge, and Ipswich. A perfectly unique instance in annals parliamentary.

There is small wonder that he chose his title from the town of such dear associations, but he was not the man to overlook the inner aspect of the name he made his own.

The interest connected with the name Alban is far wider and deeper than at first sight appears.

Francis Saint Alban was a Hebrew scholar of no mean order, skilled in the wisdom of the ancients, and we shall find the name of Alban where we should expect to find it, in the pages of Hebrew Scripture.

Alban or *Alvan*, meaning in the Hebrew and Keltic "tall," or "height," was a Duke of Edom, a descendant of Esau, better described as a Chieftain or Sheikh (pronounced *Shake*), brandishing his spear in the face of his enemies in the mountains of Seir.

His food was the simplest ; broth or pottage kept him strong, the latter made of the grain of the country, meal boiled and "supped."

A fierce tribe his, of hardy mountaineers ; preferring, unlike their cousins the Ishmaelites, the peaks of hills to plains and deserts.

The Albins from the first were Eagles, who made mountains their coverts.

The great excursion of eastern tribes found the Albins wandering north, south, and west. They left their traces among the stony fastnesses of Illyria and Scythia, as well as elsewhere, their name remains still after all the ages that have come and gone. On Latin hill-sides, on Teuton forest-summits they perched, till, spreading their strong wings and crossing the German Ocean, our *Albannachs* built their eyries on the craggy highlands of North Britain.

George Buchanan, who was well versed in things which we ought to know, says in his "History of Scotland" what seems to fit their case :

"Those who in their peregrinations were forced from their own country, yet retained the name of it, and were willing to enjoy a sound most pleasing to their ears, and by this umbrage of a name, such as it is, the want of their native soil was somewhat alleviated and softened to them, so

that by that means they judged themselves not altogether exiles from or travellers far from home, . . . for, though it may casually happen that the word may be used in several countries, yet it is not credible that so many nations living so far asunder, should agree by mere chance in the frequent imposing of the same name."

Exiles, the Albanni found a home in which their natural instincts obtained full scope. The barley meal of the country and venison broth fulfilled their simple requirements, and their active bodies were well nourished by them. Their Caucasian brothers wore kilts of linen, but they, in a colder land, wore kilts of home-spun wool, dyed in bright colours, as they had done in the land of their birth.

Living as of old by plunder, attack, and rapine, these peak-men bore down on their enemies with brows and hands and breasts incised with occult signs (tattooed, we should call it) and Canaanitish gods, carrying terror before them, and havoc too, for their arms were sharp and deadly, and in the centre of their shields they fixed iron picks or *piques*. Large-limbed, strong-limbed, these sons of Alban traversed Britain and withstood the Roman hordes as Picts and Albains.

Having dwelt in the ridges and clefts of Seir, they learnt there a curious art which had originated with the Troglodites, the sons of Hori. Pursued by the enemy, they could burrow like conies and moles, and their cells and subterranean chambers are still to be seen honey-combing the land of cakes.

The study of the cells and catacombs of Scotland would be no unworthy task for any one. Deeside and Lothian have their caves; *Edanodunum*, *Duneidon*, i.e., Edinburgh, has earth chambers in which the unhappy Mary Stuart sought sanctuary.

Who excavated them? The Picts? *Who* were the Picts? If any one can tell us, and say they were not what I aver, why, let them do so.

Saint Alban, our "*Pico Sacra*," is a father of many sons, who, hiding behind a wall of their own making, a wall of living stone (like his old namesake of the Alban hills), keep their enemies at bay; hard pressed, the Albanni fly to their coverts, below ground for preference, and yet their Master soared like the eagle, and with the eagle's feather for his crest, ever looked unflinchingly upon the face of the sun. The spear, the lance, the pike, the torch, the brand, the mace, the sceptre, the reed, are all Saint Alban's weapons and crest, and may be all included in one word of five letters, the *quill*.

To the great Brotherhood of Nations—"An emblem is but a parable," as Francis Quarles aptly puts it.

I.—ANCIENT VERULAM.

The ancient city of Verulam, or Verolanium, the Roman name for Saint Albans, in the hundred of Cassio, and the County of Herts, or more correctly in the Province of Mercia, was a far more important place than is generally known.

When the metropolis of Lundinium was yet in its infancy, perhaps yet unborn, the British town of—, yes, of *what*? was a centre of activity and a Royal seat. I hesitate to say the name I think it was known by in those old days, because I have not sufficient proof for the assertion. A *Caer* it was, and as its Chief was called *Batu Yllan*, I venture to submit the theory that Verulanium was the *Caerleon* of early days. It seems quite open to discussion where the important spot of that name in early British times really stood.

At any rate Verulam was its Roman name,* and here Cassibelaunus, the great Chief of the Cassii, "king of many kings," built his palace. Wattled, like enough, but still the Royal seat of the "warrior of the woods or coverts," as his name denotes.

As we should suppose, Shakespeare, in his Play of *Cymbeline*, touches more than once on Cassibelan, uncle to Cymbeline, and tributary to Julius Cæsar.

Whether Shakespeare intends us to suppose Cymbeline's palace was at Verulam, or Cameldunum, in Essex (so singularly like Camelot), I cannot say, but as the seat of his late uncle, the British king, was at Verulam, it is quite possible that, interested in Saint Albans as the great playwright showed himself, he meant it to be understood, by those who care about such things, that Cymbeline's wicked wife wandered in her herb gardens there, where he Francis wandered as a child.

It seems that the river Ver formed, in early times, pools and marshes, and in the Roman times when Verulam became a free municipal town and an important military station, it

* The ancient city was on the S. W. by S. of modern St. Albans. It was called Verulam and Verolam by Tacitus, and Verulamium and Verolanium by Antonius.

"See Historical and Topographical Description of Ancient Verulam." by Fred. Lake Williams. Printed and published at St. Albans, 1822, by Wm. Langley.

formed a reservoir of twenty acres. A great glassy mirror, reflecting green pastures, banks, and blue sky, it became *gwer*, or *gler*, green glass, or *ver*; (all meaning the same) and gave the river and the town its new name. Williams, in his History of Saint Albans, mentions a fact worth noting, that the Ver was also known as the Mur, and Meuse.

Fish-pool Street still marks the site of the old pools, and we hear that Francis built his "tiny but enchanted palace," close by his fish-ponds from which sprang the source of the Ver.

Peter Heylin, in his interesting "Table of Kings of South Britain, Isle of White and of Mann," gives on his first page the House of *Cymbeline*. He was preceded by Terantius, and he by Cassibelaunus, while the two lost princes, Aviragus and Guiridius, so prominent in the Play, succeeded their father Cymbeline on the throne. Arviragus was also known as Peasusagus.

II.—SANCTUS ALBANUS.

Turning again to Peter Heylin, we find Carausius, "a noble Britain," placed by him as reigning after Bassanius, the son of Severus, in South Britain. He seems to have raised to honour a knight of the country, called, says an old MS., "Albane, Lorde of Verelamye, prince of Knights, and Stewarde of all Brutayne." The *Gentleman's Magazine* for 1815, call him *Albones*, saying he "loved Masons well, and cherished them much, and gave them a charter of the king and his council." Another source tells us he was "The King's Chief Architect," and "The protector of all Masons," and that he built a wall by the king's command round Verulam, and built him a palace.

A monk of Caerleon, a Christian College (situation not given by Lake, who tells the story), was his friend, and with him he travelled to Rome. Diocletian then Emperor, does not seem to have troubled himself about this Gaul, or Kelt, or whatever he was, this dweller in one of the many villas which, since the Roman invasion had sprung up in and round Verulam. His martyrdom, unlike that of his contemporary, Saint Pancras, did not take place in Rome but in England, and apparently more because he withstood Roman justice than because he openly declared himself a Christian.

There seems to have been at this period, very little, if any, persecution on the score of religion. The story goes that Amphibilus (which means a mantel) was being searched for

by Roman soldiers in Saint Albán's house, and he, to save his friend, exchanged cloaks with him. When taken before his judges he pleaded guilty, and declared himself a Christian. On a grassy knoll above the river Ver he was beheaded, this proto-Martyr of Britain. Flowers are said to have adorned him at the last, and as he crossed the Ver the waters parted at his approach. Many fantastic tales are told by Bede about this martyr, which seem all treated as fables, but it is stated that he was buried in his *Sklavin* or Palmer's weed, and that he carried the cross to his grave. Julius and Anthony were fellow-martyrs with him.

This is the story of Saint Alban, and why this Grand Master of Masons, and knightly architect of the usurper Carausius, whose date was A.D. 287-93, should be represented by Messrs. Bacon, of Newman-street, as a royal figure of Elizabethan date, with *pique-devant* beard, moustache, and peaked felt hat, I leave to those who know to answer.

"Every Man" is but another form of the name Pancras. Reminding us of the Pilgrim in his *Sklavin*, who, with his cross descended into his grave, in the beautiful miracle play given during last summer in the grounds of the old Charterhouse. Unearthed from the Cathedral of Lincoln, it was possibly once under the care of Bishop Williams, Francis Saint Alban's friend, to whom by will he deputed the privilege of preaching his funeral sermon.

Eventually the bones of Saint Alban were stolen by the Danes, and carried north, or rather, the Norseman thought he had possession of the prize, but a lover of the relics had hidden them safely, and in a church of fine workmanship, which Bede tells was raised by Christians over the shrine of the Saint, Ralph the Archdeacon lifted in view of all people the skull of *Sanctus Albanus*, with those words written on a scroll pendant from the fore part by a silken thread. This, Williams says, "was for the purpose of allaying the doubts of a certain college in Denmark."

It may be surmised whether Christian IV. was altogether pleased at the grave scene in *Hamlet*, the Black Tragedy when he saw it, as he did in London, and whether it brought with it memories of the thievish qualities of his subjects.

III.—OFFA AND HIS VOW.

"Some of our writers do record many fables which are fitter for the stage than an history," says George Buchanan. Fable, or no fable, the story of Offa presents an incontestable

proof of Shakespeare's intense interest in all that concerns Saint Albans."

He seizes on a most dramatic incident and enshrines the wickedness of Offa's Queen in his tragedy of *Macbeth*.

From start to finish the history of the town of Saint Albans peeps out like a gold thread in the warp and woof of his magic toil.

In 155, Offa, renowned for "military virtues," as Williams tells us, reigned from the Thames to the Humber, and his powerful kingdom of Mercia included part of the County of Herefordshire.

The rest was the property of the King of the East Angles, King Ethelbert, or Albert as he was generally called, wise, young, handsome, who wooed Princess Elfrida, the youngest daughter of Offa.

Offa's Queen Drida was as cruel as she was ambitious; and not content with her husband's triumphs (he had fought and killed the usurper Beornred, and built a wall or dyke about the borders of Wales), she set her heart on obtaining for him the Kingdom of East Anglia.

An opportunity occurred commending itself to her malicious and treacherous heart. King Ethelbert was expected to visit the Castle of Sutton in Herefordshire, where Offa dwelt, and Drida hissed into Offa's ear her poison.

"Behold!" said she, "God hath this day delivered thy enemy into thy hands. If thou be wise, let him be murdered. This Prince, who while he who conceals his treason against thee, desiring while he is young and eloquent to supplant thee, now an old man, of thy kingdom, and moreover to vindicate the wrong which he and others have suffered (as he boasts), whose kingdoms and possessions thou hast unjustly spoiled." The angry king departed, detesting such wickedness in the woman; but first answered her in great indignation with Job's words;—

"'Thou speakest like one of the foolish women, begone from me, begone.' I abhor so villainous an act—which done—would be a blot to me and my successors for ever, and the sin would return upon my family with great revenge." How well we know the interview, and the very words given so closely by Shakespeare. The Queen, led her guest to the banquet prepared for him, and that she might as well make King Offa as Albert merry, joked with him, while he suspected no ill.

It seems that the imagination of the Queen invented and carried out Albert's murder with cool completeness.

She arranged a chamber richly hung with tapestry and silk hangings, wherein the guest might take his repose that night. A deep ditch was dug under the chamber to effect her cruel design.

With serene countenance she accompanied him there when the banquet was ended, and seating him on a chair said, "Sit down, my son, till she comes." Pretending to fetch Elfrida to her bridegroom, she left him, and instantly he was precipitated by a trap door into a dungeon, where an executioner waited to strangle him, assisted by Queen Drida, who, with her instruments, smothered his cries with pillows.

The Queen glorying in her cruelty, caused the head of Prince Albert to be severed from the body, which was ignobly buried by the executioner. Counterfeiting great passion of grief she threw herself upon her bed, feigning she was sick, and confined herself to her chamber.

Eventually she was enclosed in a "private place" for four years, and was drowned in a deep well.

Offa buried Albert decently in Lichfield Abbey, and afterwards in Hereford Cathedral, which he founded.

Williams says poor Albert was murdered "even by his host, who against his murderer should have shut the door."

This was the death of Ethelbert the martyr. His partnership in the hellish crime is pretty well shown by his seizing the kingdom of East Anglia, and "subduing the people by violence."

Then remorse set in; he gave the tenth of all his goods to the Church, founded Hereford Cathedral, and made a pilgrimage to Rome, where he was received by Adrian IV. with joy. Queen Drida had less taste for religion; she cursed the bishops openly, and was full of wrath and rage against them. What Offa wished and did, that wished and did he holily.

I do not think any unprejudiced person reading this story could doubt that Shakespeare had painted his foulest character from Queen Drida. The murder of old King Duncan is given of course by Buchanan in the history of Macbeth.

Matthew Paris tells us that previous to the Saxon incursion, Germanus of Auxerre built a shrine to Saint Alban's memory, but it is due to Offa that the famous Abbey now stands the glory of England.

He went to Bath about the year 770, and anxious to discover the spot where the remains of Alban lay, he had a dream which showed him by a torch of light the exact position of the relics. He dug for them, and 507 years after his death placed about the skull of the martyr a gold fillet.

The Saxon balusters in the trifolium are probably part of the early Church raised by Offa in expiation for the foul murder of Prince Albert. Since then, fresh building, mutilation, demolition, re-construction has each had its turn.

Last but not least, the Fraternity which claims Saint Alban, Lord Verulam, as its chief corner-stone, presented in these latter days to the Cathedral, full of their emblems and traditions, the marble pulpit which includes among its subscribers the present King (when Prince of Wales and Grand Master) and the Duke of Albany.

The North Transept is pointed out as the spot where the proto-Martyr of Britain was beheaded. His bones rest under the stones of his chapel, not far from the remains of that "Good Duke of Gloucester" whose death is shrouded in mystery.

In the eighteenth century some workmen stumbled accidentally on his burial place, and found his remains still well preserved. Perhaps more will some day be made public about this discovery; at present mystery surrounds it. A Latin inscription to his memory has been removed from the east wall, containing an allusion to a religious fraud practised by a man pretending to be miraculously restored to sight at the shrine of Saint Alban, and exposed by Duke Humphry. Shakespeare, of course, records the episode in *Henry VI.**

The words on the wall were, "*Fraudis ineptae Detector.*"

With Shakespeare, "the loftiest Hill," we began, with him we end, the chief or true sheik, who wields his pen for a sword and a torch. In his picture of Cardinal Wolsey we have the thirty-ninth Abbot of Saint Alban's Abbey; first, in 1524, General Overseer (a new office, created for him, by his own appointment). It does not appear that he came down to Saint Albans to take possession, but he spent the revenue in founding his New College at Oxford. He was Abbot in 1536. One other item of interest is this—Nicholas Breke-spear, refused as a monk at Saint Albans, became a Canon in Provence, Abbot or Bishop of Albu in Rome, and finally was Pope Adrian IV. His father, a monk, Breke-spear, was buried near the grave of Richard de Gorham in the Chapter House. The Abbot of Saint Alban's Monastery took precedence of all other Abbots of the English nation in "degree of dignity." Breke-spear gave this pre-eminence to Saint Albans.

That our Saint Alban had much to do with the restoration or the beautifying of the Abbey we may gather from the

* 2 Part, Act II., S. 1.

following inscription on a wall below a window in which was the representation of Saint Alban's martyrdom :—

“ This image of our frailty, painted glass,*
 Shews what the life and death of Alban was.
 A knight beheads the martyr, but so soon,
 His eyes drop out, to see what they had done ;
 And leaving their own head, seemed with a tear
 To wail the other head, laid mangled there ;
 Because, before, his eyes no tear could shed,
 His eyes, like tears themselves, fall from his head.
 O bloody fact ! That while St. Alban dies,
 The murderer himself weeps out his eyes.
 'In zeal to Heaven, where holy Alban's bones
 Were buried, Offa raised this pile of stones ;
 Which after, by devouring Time abused,
 By James the First, of England, to become
 The glory of Alban's proto-martyrdom.”

ALICIA AMY LEITH.

AN EXAMINATION EXAMINED.

THANKS are due for the prompt and able reply, in the July number of the *BACONIANA*, to an article on “ The Biliteral Cipher Story Examined,” but if I may be permitted so to do, I would like to give a few additional references.

(1). The first objection applies alike to the Biliteral Cipher Story and Bacon's acknowledged works, as in either the use of *his* for *its* is very rare.

“ The word *its* (*it's*) does not occur at all in any of the works of Shakespeare published during his lifetime, nor in the first folio. . . . Bacon seemed to prefer thereof.” (*BACONIANA*, p. 104, 1, 2.)†

In the first folio *it's* occurs nine times and *its* once, as follows :—

A falsehood in <i>it's</i> contrairie	.	<i>Tempest</i> , p. 2, Right.
With <i>it's</i> sweet ayre	.	p. 5, Left.
Heaven grant us <i>its</i> peace	.	<i>Meas.</i> for <i>Meas.</i> , p. 62, L.

* Sir Henry Chauncey's “ History of Herts,” p. 472.

† Mr. Candler desires me to state that he did not intend to say that *its* does not appear in the first folio.

How sometimes Nature will
 betray *it's* folly? . . .
It's tenderness? . . . *Winter's Tale*, p. 278, R.
 Least it should bite *it's* Master *Ibid.*, p. 279, L.
 By *it's* own visage . . . *Ibid.*, p. 279, R.
 Dying with mother's dugge
 betweene *it's* lips . . . 3 *H. VI.*, p. 136, R.
 Made former Wonders *it's* . . . *H. VIII.*, p. 205, R.

As there is no punctuation in the cipher, I am unable to determine which form Bacon used, *it's* or *its*, but that he used the word frequently in some parts of the cipher and not at all in others, any reader may easily see. *Thereof*, though more rarely found, was occasionally used. (*Bilateral Cipher*, p. 30, l. 4 ; p. 61, l. 24.)

(2). "From date 1000, or earlier, to 1767 we find many instances of *his* used instead of *s* in the possessive case, and, for the sake of uniformity, of *her* and *their*. . . . But at no time was *his* used instead of *s* continuously. . . . But in Bacon, after a diligent collation of a very great many pages, I find the constant use of *s* without an apostrophe for the possessive case both for singular and plural, and no single use of *his*, *her*, or *their* in this sense. When the noun ends with an *s* sound, Bacon joins the two words without a connecting *s*. Thus: 'Venus minion,' 'St. Ambrose learning,' and the curious form, 'Achille's fortune,' which may be a printer's error, as I find no other use of the apostrophe" (BACONIANA, p. 105, l. 13.)

If the reader will turn to the Hist. Hen. VII. (1622) he will find "King Henry, his quarrel," p. 24 ; "the Conspiratours, their Intentions," p. 124 ; "King Edward the Sixt, his time," p. 145 ; "King Henrie the Eight, his resolution of a Divorce," p. 196 ; "King James, his Death," p. 208. Also in *Adv. L.* (1605), Bk. i., "Socrates, his ironically doubting," p. 26.

The critic further says: "And now for the Bacon of Mrs. Gallup. Turning casually over the leaves of her story, I find 'Solomon, his temple,' p. 24 ; 'England, her inheritance,' p. 27 ; 'man, his right,' p. 23 and p. 42 ; . . . and, curiously enough, where we might have expected an Elizabethan to have employed *his* 'Achilles' mind,'" (p. 302).†

Aside from the apostrophe, which could not, of course, be placed in cipher, in the one case—suggested as a printer's

* BACONIANA, p. 105, l. 13. † *Ib.*, l. 41.

error, in the other—the forms “Achilles fortune” and “Achilles mind” are the same. Now let us turn to the Biliteral Cipher, and, omitting the apostrophes, we have: “Elizabeths raigne,” p. 4; “Kings daughter,” *Ib.*; “loves first blossom,” “lifes girlo’d,” p. 5; “stones throw,” “Edwards sire,” p. 6; “lions whelp,” p. 7, &c., which shows that both forms are used in the published works and in cipher.

(3). “Mrs. Gallup’s ‘Bacon’ is repeatedly quoting from his own published works and from the plays of Shakespeare.”

A reason is given for this (*Biliteral*, p. 25), but there are examples elsewhere. “Females of Sedition” (*Hen. VII.* 137); “Seditious tumults and seditious fames differ no more but as brother and sister, masculine and feminine” (*Ess. Seditions and Troubles.*)

“Times answerable, like waters after a tempest, full of working and swelling.” (*Adv. L.* (1605), Bk. ii., p. 13). “And as there are certain hollow blasts of wind and secret swellings of seas before a tempest.” (*Ess. Seditions and Troubles.*)

“ . . . we see

The water swell before a boys’trous storme.”

—*Richard III.*, p. 185, L.

“And as in the Tides of People once up there want not commonly stirring Winds to make them rough.” (*Hen. VII.*, p. 164.) “For as the aunciente in politiques in popular Estates were woont to Compare the people to the sea, and the Orators to the winds because as the sea would of itselfe be caulm and quiet, if the windes did not move and trouble it; so the people would be peaceable and tractable if the seditious orators did not set them in working and agitation.” (*Adv. L.*, Bk. ii., 2nd p. 77 reverse, 1605).

It is probable most of the culled expressions in “Bacon’s” *Promus* are employed somewhere in the cipher.

(4). “There are, it appears to me, perhaps owing to my ignorance, words used in the cipher story in quite a wrong sense, or with a wrong spelling. I will give instances: ‘Gems rare and costive.’ Murray gives no example of costive meaning costly.”*

“Bacon” may have thought the suffix with the meaning “having the quality of” preferable to that signifying “like.”

In treating of metaphysics he says: “I desire it may be

* *BACONIANA*, p. 108, l. 34.

conceived that I use the word in a differing sense from that that is receyved," and "I sometimes alter the uses and definitions." (*Adv. L.* (1605), Bk. ii., pp. 24, 25, *reverse*).

Innocuous is used only of things, when used at all, but he evidently employed it differently, and wrote "innocuous of ill" as he would have written "guilty of crime."

We may assume that Bacon had a right to use any word existing in any language if it suited his purpose, and we know that he did Anglicise many from the Latin and the French "*Cognomen, desiderata, cognizante*"—or, as it is elsewhere spelled in the cipher, *cognisant*, might be allowed him on this ground, and "*cognisances*" was certainly in use. ("*Henry VII.*" p. 211.)

Our critic finds "completio', instructio', portio', editio', &c., and naïvely says: "I should have expected these words to have been spelt compleçon, &c., as in early editions of 'Bacon' and according to the spelling of the time."*

In the *Adv. L.*, Bk. ii. (1605), we have "directio' speculatio'," p. 33 (*reverse*); "exhortacio'," p. 3, 74 (*reverse*); "vexatio' and directio'," p. 2, 93.

(5). "The style of the cipher is not Bacon's."†

There is variety in the style of the published works, and for the most part a formality that he did not use in these epistles. Now and then there are passages that are not what any critic would call magnificent periods. I quote a paragraph upon exercise of the mind from *Adv. L.*, Bk. ii. (1605): "The first shal bee, that wee beware wee take not at the first either to High a strayne or to weake: for if, too Highe in a differe't nature you discorage, in a confident nature, you breede an opinion of facility, and so a sloth, and in all natures you breede a further expectation then can hould out, and so an insatisfaction on the end, if to weake or the other side: you may not looke to performe and overcome any great taske" (p. 4, 74).

There are a few lines applicable to this objection in the work last cited: "For the Proofes and Demonstrations of Logicke, are toward all men indifferent, and the same: But the Proofes and perswasions of Rhetoricke ought to differ according to the Auditors . . . if a man should speake of the same thing to severall persons he should speake to them all respectively and severall wayes" (p. 67, *reverse*).

(6.) "And with constantly recurring forms of speech like '*twas, 'tis*, which I cannot find in Bacon (though Shakespeare

* *BACONIANA*, p. 107, 1—9. † *Ib.*, p. 107, 17.

has the well-known passage: "'Tis true, 'tis pity, and pity 'tis, 'tis true,' but which, in any case, only became common in the 18th century."*

I can give, if I have made no mistake in counting, 21 where 'tis is used, in the Shakespeare Plays, in connection with *pity*; 49 in connection with *true*; 13 with *well*; 35 with *good*; 17 with *better*, &c., &c. While making this search I found 'twas 7 times, and 'twere 26. I think we may say the forms were sufficiently common.

And finally, "What would a man in such a predicament do?"†

To me the policy of one famous character in the Shakespeare Plays is an answer to that question. Hamlet did not avenge the murder of his father as a bold, impetuous man would have done, but the name of Hamlet is immortal and free from obloquy. And if one would call it lunacy to speak of the cipher, he must not forget that the key was withheld until two years before Bacon's death.

It is unfortunate in connection with such a work to have errors, however slight, so widely disseminated, and I have taken the liberty to point out these mistakes, because not all readers of the magazine have access to the early editions of "Bacon's works," and a wrong impression is sometimes difficult to remove.

ELIZABETH WELLS GALLUP.

MORAL POISONS.—KING RICHARD AND IAGO.

Ut varias usus meditando extunderet artes
Paulatim. (*Adv. of Learning*).

COMMENTING upon behaviour and outward carriage, (as part of the three summary actions of society) Bacon observes:—"On the other side, if behaviour and outward carriage be intended too much, first it may pass into affectation, and then, *Quid deformius quam scenam in vitam transferre* (to act a man's life?)" (*Two Bks. Adv. L.* 188). The literal translation of the Latin is:—"What is more deformed than to transfer the stage to real life!" Now, directly the character of King Richard the Third is closely studied, it will be found that he has been conceived as a consummate stage-actor, expressed in these words, which Richard puts to Buckingham:—

* BACONIANA, p. 107, 17. † *Ib.*, p. 107, 1, 17.

Gloster.—Come, cousin, canst thou quake and change thy colour
Murder thy breath in middle of a word,
And then again begin, and stop again,
As if thou were't distraught and mad with terror ?

Buckingham.—Tut, I can counterfeit the deep tragedian ;
Speak and look back, and pry on every side,
Tremble and start at wagging of a straw,
Intending deep suspicion ; ghastly looks
Are at my service, *like enforced smiles* ;
And both are ready in their offices
At any time to grace my stratagems.

—*K. Rich. III.* Act iii. v.

The *enforced smiles*, as part of the stage outfit of the perfect actor, are perhaps pointed at Gloster, who in the previous Play says of himself :—

Gloster.—Why, I can smile, and murder while I smile ;
And cry, content, to that which grieves my heart ;
And wet my cheek with artificial tears
And frame my face to all occasions.

—*3 K. H. III.* Act III. ii.

The query might be put, whether Bacon is not ironically alluding, or pointing at, the histrionic* element in Richard the Third's character when giving us the Latin quotation, "*Quid deformius quam scenam in vitam transferre*" ? Because possibly, Richard's *deformity of shape and character* both receive their due in this line ?

Gloster.—Then, since the heavens have shap'd my body so,
Let hell make crook'd my mind to answer it.

—*3 K. Hen. VI.* Act V. sc. v.

* * * * *

She did corrupt frail nature with some bribe
To shrink my arm up like a wither'd shrub ;
To make an envious mountain on my back
Where sits deformity to mock my body.

—*3 K. H. VI.* Act III. ii.

*It was King Henry the Sixth who first discovered the *tragic actor*, in the dissimulation of Gloster's character. Just before his death he exclaims :—

So flies the reckless shepherd from the wolf.
So first the harmless sheep doth yield his fleece,
And next his throat unto the butcher's knife.
What scene of death hath Roscius now to act ?

—*3 K. H. VI.* Act V. v.

Bacon remarks of Augustus Cæsar "How when he died, he desired his friends about him to give him a '*Plaudite*,' as if he were conscious to himself that he had *played his part well upon the stage*. This part of knowledge we do report also as deficient. *Not but that it is practised too much, but it hath not been reduced to writing*" (p. 192. *Two Books Advance. of Learning*.—Note the irony of the remark upon the practice of acting in life.

Bacon writes: "Deformed persons are commonly even with nature, for as nature hath done ill by them, so do they by nature, being for the most part (as the Scripture sayeth) void of natural affection, and so they have their revenge of nature; certainly there be a consent between the body and the mind, and where nature erreth in the one, she ventureth in the other. Whosoever hath anything fixed in his person that doth conduce contempt, hath also a perpetual spur in himself to rescue and deliver himself from scorn. Therefore all Deformed persons are extreme bold." (*Deformity. Essays*). The bold, venturing spirit of Richard the Third is thus described by his own mother, the Duchess of York:—

Thy prime of manhood daring, bold and venturous.

K. Rich. III. Act IV. iv.

The scorn and contempt endured by *Deformed persons*, together with the hatred, or grudge felt towards nature, is admirably set forth in these words of reproach, uttered by King Richard:—

I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deform'd, unfinish'd, sent before my time,
Into this breathing world, scarce half made up,
And that so lamely and unfashionable
That dogs bark at me, as I halt by them.

K. Rich. III. Act I. i.

Who can doubt Bacon is describing Richard Duke of Gloster, in the passage borrowed from the *Essays*? If the following description of himself is studied, it still further enforces the Baconian quotation—After stabbing King Henry the Sixth, Gloster exclaims:—

I, that have neither pity, love nor fear.

—3 *K. Hen. VI. Act I. 1.*

This is the self description of a man "*void of natural affection*," as described, and probably borrowed from the Bible:—

Gloster.—And this word *love*, which greybeards call divine,
Be resident in men like one another
And not in me; I am myself alone.—*Id.*

In Saint Paul's second Epistle to Timothy, he describes a certain class of evil doers: "*Lovers of their own selves*, covetous, boasters, proud, blasphemers, disobedient to parents, unthankful, unholy, without natural affection, truce breakers, false accusers, incontinent, fierce, despisers of those that are good,

traitors, heady, high minded, *having a form of godliness*, but denying the power thereof, which creep into houses, and *lead captive silly women laden with sins, led away with divers lusts*" (Chap. III. v. 2—6) Let us take the last text first, and apply it to Richard the Third. Queen Anne and Queen Elizabeth, both of them, were *led captive* by Gloster in spite of their perfect knowledge of his wickedness. Queen Anne cursed *Richard* for the murder of her husband, and yet yielded to his fascination!

Q. Anne.—Lo, ere I can repeat this curse again,
 Within so small a time, my woman's heart
Grossly grew captive to his honey words,
 And prov'd the subject of mine own soul's curse.
 —K. R. III. Act IV. i.

* * * * *

Q. Elizabeth.—Shall I be tempted of the devil thus?
 K. Richard.—Ay, if the devil tempt thee to do good.
 Q. Elizabeth.—Shall I forget myself to be myself?
 K. Richard.—Ay, if your self's remembrance wrong yourself.

The Queen consents and King Richard exclaims:—

Relenting fool, and *shallow*, changing woman!—Act IV. iv.

It has been seen how the "*form of godliness*"—the pretending to, saintliness, was one of the parts Richard assumed to win the people's favour. Thus he appears in a gallery, propped up by two bishops with a book of prayer in his hand. (Act III. vii) As "*a truce breaker*" he was the first to violate the legacy amity, (called by Queen Elizabeth "*a holy day*")—sworn over his dying brother Edward the Fourth's sick bed. (Act II. i.). As "*a false accuser*" he is to be found charging Clarence with Hastings with crimes they were perfectly innocent of.

Gloster.—Plots have I laid, inductions dangerous
 To set my brother Clarence and the King
 In deadly hate the one against the other.—Act. I. i.

* * * * *

Richard charges Hastings with having bewitch'd him and withered up his arm.

Gloster.—I pray you all, tell me what they deserve
 That do conspire my death with devilish plots
 Of damned witchcraft, and that hath prevailed
 Upon my body with their hellish charms?

* * * * *

Off with his head: now, by *Saint Paul* I swear
 I will not dine until I see the same.—Act III. sc. iv.

Observe that Richard the Third's favourite oath of blasphemy was to swear by *St. Paul*, whom he sometimes terms Holy Paul. (Act I. iii).

Gloster.—Unmanner'd dog! Stand thou when I command;
Advance thy halberd higher than my breast
Or, by *Saint Paul* I'll strike thee to my foot
—*R. III.* Act I. ii.

By the Apostle Paul, shadows to night
Have struck more terror to the soul of Richard
Than can the substance of ten thousand soldiers
H. Act V. iii.

The deeper thinker will probably concede, that there is some connection between this peculiar form of blasphemy and the hint Bacon gives us, in his *Essay upon Deformity*, for the passage quoted from St. Paul's second Epistle to Timothy? St. Paul described his own person "*as mean and contemptible*"—and possibly Richard the Third drew therefrom a parallel for himself? The *induction*, that this form of oath led Lord Bacon to draw a general portrait, from St. Paul's writings, applicable to evil doers of Richard's description is legitimate.

In Bacon's *Essay upon Wisdom for a Man's Self*, he points out that, "*self lovers end generally unfortunate.*" Undoubtedly Richard the Third answers to this class:—

K. Rich.—Richard loves Richard: that is I am I
Is there a murtherer here? No; yes; I am;
Then fly. What, from myself? Great reason: why?
Lest I revenge. What? Myself upon myself?
Alack I love myself.—Act V. iii.

Of Boldness, Bacon writes:— "*But nevertheless it doth fascinate, and bind hand and foot those that are either shallow in judgment, or weak in courage, which are the greatest part.*" (*Essays. Boldness*).

Now this was written for Queen Anne and Queen Elizabeth, the former being *bound hand and foot, by the fascinating, or infecting power of a bad bold will*. The entire scene in which Richard Duke of Gloster wins Queen Anne, in spite of her scorn, and of his confession that he murdered her husband, is almost repugnant to belief, did we not know that the power of fascination he exercised, has been painted as the influence of the mesmerising Basilisk or serpent! Queen Elizabeth, yielded her better judgment in like manner to the mastering spirit of Richard's oratory, (seeking to wed her daughter,) and as we have already seen, earned the epithet of

a "shallow changing woman"—from him! Of Anne, Richard himself wonders:—

Was ever woman in this humour woo'd?
Was ever woman in this humour won?—Act I. iii.

Bacon observes:—"And it is no more unlawful to inquire the nature of *evil spirits* than to inquire the force of *poisons* in nature." (Two Books *Adv. of Learning*, p. 138).

It is certain Bacon's conception of evil spirits, does not postulate any extra mundane mechanism, or Mephistophelean embodiments, or indeed anything outside the realm of human nature, for (just previously to the passage cited, of the study of Angels and Spirits) he says:—"But the sober and grounded inquiry which may arise out of the passages of Holy Scripture, or out of the gradations of nature, is not restrained. So of degenerate and revolted spirits, the conversing with them or the employment of them is prohibited, much more any veneration towards them, but the contemplation, or science of their nature, their power, their illusions, either by, Scripture, or reason, is a part of spiritual wisdom.—(Ib. p. 138).

Queen Margaret calls Richard the Third, *Cacodæmon*, a word essentially Greek—which literally interpreted means, *evil spirit, or demon!*

Hie thee to hell for shame and leave this world
Thou *Cacodæmon!* There thy kingdom is!—R. III. Act I. iii.

* Bacon continues upon Boldness. "Therefore we see it hath done wonders in popular states, but with senates and princes less. And more even upon the first entrance of bold persons into *action* than soon after, for *boldness is an ill-keeper of promise.*" (*Essays. Boldness.*) Observe the word *Action* introduced here, as a hint for *stage action*, meaning an actor's or hypocrite's part, played on life's theatre, wherein boldness covers the deceit. The opening scene of *Richard the Third*—the wooing of Queen Anne is a fine bit of *Action*, or acting. Gloster promised, (on his "*first entrance*" into *action*, for the crown of England), to Buckingham, an earldom for assisting him to the throne.

Gloster.—And look, when I am King, claim thou of me
The Earldom of Hereford, and all the moveables
Whereof the King my brother was possess'd.

Buck.—I'll claim that promise at your Grace's hand.

Gloster.—And look to have it yielded with all kindness.—Act III. i.

Afterwards when Richard had become King, the Duke of Buckingham claimed the *keeping of the promise*. But, quite in conformity with what Bacon has told us, how, "*Boldness is an ill keeper of promise,*" the claim was refused.

Buck.—My lord your promise for the earldom.—

To which after many shifty evasions, the King replies:

K. Rich.—I am not in the giving vein to-day.—Act IV. ii.

Even Queen Anne perceives in him evidences of evil necromancy, or of a familiar spirit :—

What black magician conjures up this fiend.
To stop devoted charitable deeds ?—*R. III. Act I. ii.*

And these allusions are not casual, but continued,—he is termed, “*hell's black intelligencer*,” and when he soliloquizes upon himself, he confesses to a certain connection with the prince of darkness :—

And I no friends to back my suit withal,
But the plain devil and dissembling looks!—*Act I. ii.*

* * * * *

And thus I clothe my naked villainy
With odds and ends stolen from Holy Writ
And seem a saint when most I play the devil.—*Act I. iii.*

This colour, or cover of sanctity, is what Bacon calls “*the depths of Satan*.”

The Basilisk was supposed to *infect* at a distance its victims by means of its *poison*, and thus slay, Queen Anne exclaims of Richard the Third :—

Q. Anne.—Never hung *poison* on a fouler toad
Out of my sight! Thou dost *infect* my eyes.—*R. III. Act I. ii.*

* * * * *

Duke of York.—O my accursed womb; the bed of death;
A cockatrice hast thou hatch'd to the world
Whose unavoided eye is murderous.—*Act IV. i.*

Queen Margaret calls Richard, “this *poisonous* hunch-backed toad” (*Act I. iv.*) Richard poisoned King Edward the Fourth's mind against his brother Clarence, and by this means got him out of the way. In confirmation of the principle of moral poisons emanating from evil persons, that “*degenerate and revolted spirit*,” Iago exclaims :—

Iago.—Call up her father
Rouse him, Make after him, *poison* his delight.
—*Othello, Act. I. i.*

“Self lovers that will set their neighbours' house on fire to serve their end.”—(*Wisdom for a Man's Self. Essays*).

Iago.—Do, with like timorous accent and dire yell
As when (by night and negligence) the fire
Is spied in populous cities.—*Ib.*

“But to be speculative into another man, to the end to know how to work him, or wind him, or govern him, proceedeth from a heart that is *double and cloven*.” (*Two Books Adv. p. 98*). Iago completely answers to this description

of duplicity. He also is another actor like Richard the Third. Bacon writes, "*The poet saith, nec vultu destrue verba tuo*; a man may destroy the force of his words with his countenance. (Two Books *Adv. of Learning* p. 188).

For when my outward action doth demonstrate
The native act and figure of my heart
In complement extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at. I am not what I am,—Act I. i.

Iago's "*double knavery*," as he himself calls it, is to "*work, wind, or govern*," such characters as Roderigo, Cassio, and Othello:—

Iago.—The Moor is of a free and open nature
That thinks men honest that but seems to be so
And will as tenderly be led by the nose
As asses are.—*Othello*. Act I. iii,

The word "*wind*" suggests the volubility of the serpent,* or possibly may be connected with the winding up, or down, of a musical instrument:—

Iago.—O, you are well tun'd now!
But I'll set down the pegs that make this music,
As honest as I am.—Act II. i.

In Bacon's *Essay of Cunning*, he observes: "*The breaking off in the midst of that one was about to say, as if he took himself up, breeds a greater appetite in him, with whom you confer to know more.*" (*Cunning*, 1625).

This would pass through most readers' minds as a general observation, and has escaped even the student's notice, as probably the last likely trifle to find point or application in the Plays. Nevertheless there can be no reasonable doubt that this, as well as scores of similarly apparently insignificant minute points, are notes or parallels, purposely deduced from passages in the Plays, to which they apply as the text applies to the sermon.

One of the most striking features in the portraiture of the character of Iago (in the Play of *Othello*) is his *cunning*. The extraordinary art with which he goes about slowly and deliberately to undermine Othello's faith in Desdemona, and his belief in Cassio, is worthy of all study. Bacon writes in his *Resuscitatio* of one Weston, whom he charges with the crime

*Compare Lady Macbeth's advice to her husband:—

Look like the innocent flower
But be the serpent under it.
—*Macbeth*, Act I. v.

of false information, as follows :—“ I say, the false information to a King, exceeds in offence, the false information of any other kind, being a kind (since we are in matter of poison) of *impoisonment of a King's ear*.” (*Resus.*, p. 77, 1661.)

This finds its direct parallel in the Play of *Othello*, for there can be no doubt Iago's false information which he first invents out of malice, and then pours into his victim's ear, has been imagined and thought out by the author, *as a species of poison,* as the venom of the viper*, transferred, or translated to the higher plane of the morals, where it is the more fatal in its consequences because the more subtle and the less seen outwardly, to others at least ! It is certain that after Iago's villainy is unmasked, *Othello* looks upon the former in the light of the fable, for he exclaims :—

I look down towards his feet ; but that's a fable,
If that thou be'st a devil I cannot kill thee.—V. ii.

Now nothing can exceed the art, or cunning by which Iago feeds and excites, first the curiosity, and then the jealous feelings of his master *Othello*. His object is to stimulate suspicion by the most subtle, and least obvious shapes of insinuation,—in short, in every way to conceal his one object, for he well knows : “ There is nothing makes a man suspect more than to know little.” (*Essays. Suspicion.*)†

Because this little, not only, as Bacon has told us, “ breeds a greater appetite in him, *with whom you confer to know*

* Observe how the empoisonment of Hamlet's father the King—is effected through pouring the poison of hebenon into his ear ? *False information* as to the way he came by his death. follows the report of his end.—

Now Hamlet hear :
'Tis given out that, sleeping in my orchard,
A serpent stung me ; so the whole ear of Denmark
Is by a forged process of my death.
Rankly abused.—*Hamlet* I. v.

† Compare : *Othello*. Avaunt ! be gone ! *thou has set me on the rack* :

I swear 'tis better to be much abused
Than but to know't a little.—Act III. iii.

In perfect conformity with this passage Bacon writes, “ And therefore the poet doth elegantly call *passions tortures*, that urge men to confess their secrets :—*Vino tortus et fra.* (Tried by wine and anger) (P. 194 Book II. Two Books *Advancement of Learning*).—*Othello* exclaims to Iago :—

If thou dost slander her *and torture me*
Never pray more.—Act III. iii.

To which Iago replies :—

I see sir, you are eaten up with *passion*.—*Ib*

more," but it creates the belief that the relater is most reluctant to reveal, what he seems so anxious to conceal from us. And moreover, it leads to the putting of questions, and the wringing of information by the victim out of his tormentor, at slow lengths. In the third scene, of the third act of the Play, this cunning of "*breaking off in the midst of what he was about to say*," is to be observed frequently in the conversation of Iago with Othello. Indeed, the double object of disarming Othello's doubts as to Iago's *bona-fides*, and of getting the Moor to question farther is attained, for the latter exclaims of this "*breaking off*" :—

Othello.—Therefore these stops of thine fright me the more,
For such things in a false disloyal slave
Are tricks of custom, but in a man that's just
They are close delations working from the heart.
—Othello Act III. iii. 120.

In the same essay, Bacon writes :—"Some build rather upon the *abusing* of others and (as we now say) *putting tricks upon them*,* than upon the soundness of their own proceedings." It has been seen how Othello was perfectly familiar with the *possibility of tricks* of such sort being played upon him, but his belief in the justice of Iago's character had blinded him. This abusing of one man's confidence by another—these tricks—the placing of the handkerchief (given by Othello to his wife) underneath Cassio's pillow,—all belong to Bacon's description of cunning. Let the student study the entire passage where the *stops* of Iago, and the "*breaking off*" with cruel echoes of Othello's words may be found.

Othello.—I think my Lord !
By heavens he echoes me.
As if there were some monster in his thought
Too hideous to be shown.—Ib. Act III. iii.

This continued checking of his words by Iago, has its intended effect. Othello's suspicions increase with "*a greater appetite to know more*," until maddened by curiosity and the jealousy inflamed by this *charoscuro* of Iago's speech—he exclaims :—

By heavens I'll know thy thoughts !—Ib.

Here then is the "*Appetite to know more*," which has been bred, by exactly the same sort of crafty artifice, Bacon has

* Iago.—Beshrew him for't !

How comes this trick upon him.—Act IV. ii. 127.

Emilia.—The Moors abused by some most villainous knave.—Ib.

so well described in his essay upon *Cunning*, And it is certain that Bacon by his system of double entry, intended to be *his own critic, and his own interpreter*, furnishing in his prose works *not only the hall mark, and sign manual of his poetical authorship, but* providing in these prose texts, finger posts for the interpretation of obscure or difficult passages!

Bacon calls "*Cunning a crooked sort of Wisdom.*" (*Essays. Cunning*). Now this means that cunning is, in its movements, never open, or direct, but always serpentine—employing subtlety of artifice in negotiation, and particularly emulating in poison of speech, the serpent, as the Psalms describing slander says:—"For the poison of asps is under their lips." The malice of Iago has been conceived as a sort of poison:—

Iago.—The Moor already changes with my poison
Dangerous conceits are, in their natures, poisons,
Which at the first are scarce found to distaste;
But, with a little act upon the blood,
Burn like the mines of sulphur.—Act. III. iii.

And the result of this *mind poisoning* is that Othello's vengeance breathes forth the venom fraught will of the serpent's fury:—

Arise, *black* vengeance, from thy hollow cell!
Yield up, O love, thy crown and hearted throne
To tyrannous hate! Swell bosom, with thy fraught
For 'tis of Aspsies tongues.—Act III. iii. 46.

Bacon conceives Nemesis as always *black*, just as it is represented in the Plays:—

Your Kingdoms terror and *black Nemesis*?—1st K. H. VI. IV. vii.

Othello may be conceived as a man, (by virtue of his wife Desdemona,) dwelling, or placed, in a figurative paradise. Iago comes like the serpent in the Biblical story to destroy his happiness, and to expel him from his Eden *with the serpent's curse*:—

Emilia.—If any wretch have put this in your head,
Let heaven requite it *with the serpent's curse*!—Act IV. ii. 15.

See Suffolk's curse:—

With full as many signs of deadly hate,
As lean faced envy in her loathsome cave!
—2 K. Hen. VI., Act. III. ii. 313.

The conceit of envy dwelling in a cave, or cell, is borrowed from Ovid:—

Invidiæ domus est imis in vallibus antrum.
Quacumque ingreditur, florentia protervit arva,

Exuritque herbas, et summa papavera carpit.
Quo non livor adit ?

The curse was that the serpent should crawl upon its belly in the slime.

Othello.—An honest man he is, and hates the *slime*
That sticks in filthy deeds.—V. ii. 148.

Let us take another example of *cunning* to be found in the Plays : the character of Cardinal Wolsey ? Queen Katharine thus describes him :—

My lord, my lord,
I am a simple woman, much too weak
To oppose your cunning.—*K. Hen. VIII.*, Act. II. iv.

Bacon writes : “If a man would cross a business that he doubts some other would have handsomely and effectively move, *let him pretend to wish it well, and move it himself in such sort as may foil it.*” (*Cunning*).

This was exactly the procedure of Cardinal Wolsey in the matter of the divorce pending between King Henry the Eighth and his wife Katherine of Aragon. Outwardly, to the King, the divorce proceedings were favoured by Wolsey,* who in measure instigated them.

But directly the Cardinal saw the bent of the King’s mind, inclined towards marrying Anne Boleyn, he secretly tried to cross or foil the divorce.

Suffolk.—The Cardinal’s letter to the Pope miscarried,
And came to the eye o’ the King : wherein was read,
How that the Cardinal did entreat his Holiness
To stay the judgment o’ the divorce, for if
It did take place, “I do” quoth he, “perceive
“My King is tangled in affection to
“A creature of the Queen’s,—Lady Anne Boleyn.”

Surrey.—Has the King this?

Suffolk.—Believe it.

Surrey.—Will this work?

Chamb.—The King, in this perceives him, how he coasts
And hedges his own way.—*K. Hen. VIII.* Act III. ii.

In the Play of *Much Ado about Nothing*, Don John crosses the marriage of Claudio and Hero in just the same cunning fashion.

Don John.—That young upstart hath all the glory of my overthrow. If I can cross him anyway, I’ll bless myself everyway.—Act. I. iii.

* He dives into the King’s soul, and there scatters
Dangers, doubts, wringing of the conscience,
Fears and despairs, and all these for his marriage.
And out of all these to restore the King
He counsels a divorce.—Act II. ii.

Any bar, any cross, any impediment will be medicinable to me. I am sick in displeasure to him.—How cans't thou cross this marriage?—(II. ii.)

Then when Don John has arranged with Borachio and Conrade the slander which is to poison Claudio's ear, and undo his intended marriage with Hero, the former exclaims :—

Be cunning in the working this, and thy fee is a thousand ducats.
—*Ib.* II., ii. 53.

In Bacon's Two Books of the *Advancement*, he writes :—
“And therefore we see that Plautus maketh it a wonder to see an old man beneficent, *benignitas hujus ut adolescentuli est*, (i.e. His benignity is like that of a young man),” (p. 182 Book II. *Adv. of Learning*). Falstaff endeavours to obtain a loan of one thousand pounds from the Chief Justice, in which the former fails, and exclaims of the latter :—“A man can no more separate *age and covetousness* than a man can part young limbs and lechery.” (2 *K. Hen.* IV., Act I. iii. 256.)

In Bacon's Essay upon *Boldness* he points out, that this attribute is good for *execution*, or *action*, but bad in counsel, because boldness is always more or less blind. Too much reflection (or counsel), as in Hamlet's case, is to be “sicklied o'er with the pale cast of thought,” and to lose the name of action. But Bacon, in his Essay upon *Boldness*, identifies it directly with action, which latter, he subtly classes with the stage player's art. It is therefore to be noticed that very bold characters like King Richard the Third, and Cardinal Wolsey, are depicted in the Plays as blind to consequences, and as actors, or dissimulators. Richard the Third is, in accordance with this statement, compared to the celebrated Roman actor Roscius (3 *K. Hen.* VI., Act V.) by King Henry the Sixth. Cardinal Wolsey is described :—

Heaven will one day open
The King's eyes, that so long have slept upon
This bold bad man.—*K. Hen.* VIII., Act. II. ii.

And the blindness of action, following upon prejudice, malice, or any other passion, such as ambition, or revenge, is well expressed thus :—

This is the Cardinal's doing, the King Cardinal
That blind priest, like the eldest son of Fortune
Turns what he list.—*Ib.* II. ii.

Bacon writes :—“And as the Spanish proverb noteth well, *The cord breaketh at the last by the weakest pull*.” (*Essay. Seditions and Troubles*).

King John is presented, in the Play bearing his name, as

D

wasted and worn with illness, waiting to hear good news of his army. His life only hangs on a thread. All his last hopes are centered in his forces. He hears that the army crossing the Wash has been overtaken by the tide and swept away. This last blow is too much for his enfeebled frame to bear, and he expires as the immediate consequence of the news. The fact that the extract from Bacon given, is to be found in an essay in which already a very great number of texts bearing upon the Chronicle Plays have been found, reinforces the belief, the point is not an accidental parallel.

King John.—The tackle of my heart is crack'd and burned
And all the shrouds wherewith my life should sail,
Are turned to one thread, one little hair
*My heart hath one poor string to stay it by
Which holds but till thy news be uttered.*

K. John V. vii.

Bacon says "For there is rarely any rising (*Ad honores*) but by a commixture of good and evil arts" (*Essays Nobility*).

Thou wouldst be great ;
Art not without ambition ; but without
The illness should attend it.—*Macbeth*, Act I. v.

The number of these parallels is only limited by the amount of space at the disposal of the present writer (to display them), and the greatest possible sceptic of the Baconian theory would be astonished at their quantity as well as their appositeness were they all marshalled before him.

To say they are *endless* is to state practically the whole truth, and to imagine they are accidental coincidences of thought between two different, distinct writers, is to wilfully allow prejudice to mislead honest and frank judgment.

What do we expect a playwright, or dramatic author mostly to intend in the pursuit of his special art? I take it, every one competent to reply to this question, will exclaim, "*The study of human character?*" That is to say, knowledge of human nature, of the heart, affections, and passions of individuals, with their actions, (in their relationship,) constitute such an author's stock in trade. Now, do we find in Bacon's acknowledged prose writings any indication of these particular studies? Writing upon moral knowledge:—

"So then the first article of this knowledge is, *to set down sound and true distributions and descriptions of the several characters and tempers of men's natures and dispositions*; especially having regard to those differences which are most radical in being the fountains or causes of the rest, or most

frequent in concurrence and commixture." (Two Books *Advance. of Learning*).

And in order no misconception shall arise, as to what Bacon is pointing at, he adds further on (in the same paragraph) of this knowledge and its study:—"Both history, *poesy*, and daily experience, are as goodly fields where these observations grow whereof we make a few posies to hold in our hands."—(*Ib.*)

And then following this, we find Bacon, quoting Plautus, Tacitus, Pindar, and the Psalms, to illustrate some of his points upon this subject. In another passage upon moral and private virtue Bacon makes this curious observation—*pointing at the theatre*: "Neither can any man marvel at the play of puppets that goeth behind the curtain, and adviseth well of the motion." (Two Books *Adv.* 1st book). Hamlet utters something very akin to this, when he exclaims (of the interlude) in answer to Ophelia, who has called him "a good chorus":—

I could interpret between you and your love, if I could see the puppets dallying.—Act III. ii.

The especial study of the dramatist's art is knowledge of those affections, and tempers, that set men and women in motion, or action, upon the stage of life. Riches, ambition, love, envy, revenge, anger, cunning, constitute some of the chief causes that go to set actors in motion. If the student turns to Bacon's Essays, he will see what deep study had been given to these subjects, each forming a special study of its own! In addition to these are, "*those impressions* which are imposed upon the mind by the sex, by the age, by the reason, by *health* and sickness, by *beauty and deformity*, and the like which are inherent, and not external; and again those which are caused by external fortune, as sovereignty, nobility, birth, riches, want, magistracy, privateness, prosperity, and adversity, constant fortune, variable fortune, rising *per saltum*, *per gradus*, and the like."—(*Ib.*)

The effect of deformity upon character has been already illustrated in the case of King Richard the Third. The effect of raising *per saltum*, or at a bound, is admirably illustrated in the character of Cardinal Wolsey in the Play of *King Henry the Eighth*. Almost all these *impressions upon character*, caused either by *internal accidents*, or *external fortune*, are subjects of Bacon's Essays, *i.e.*, Youth; Regimen of Health; Beauty, and Deformity; Empire; Kings; Nobility; Riches; Adversity; Fortune; are Essay titles! Observe how pro-

found, how admirable, is this *inward and outward classification* ; how philosophical, how exhaustive of the accidents that go to affect human characters ! Consider the depth of the mind that could observe “That there are minds proportion’d to great matters, and others to small ;” again, “that some minds are proportion’d to that which may be dispatch’d at once, or within a short return of time, others to that which begins afar off, and is to be won with length of pursuit ;” ; “that there is a disposition in conversation to soothe and please ; *and a disposition contrary to contradict and cross.*” Do we not all recognize the last observation in many of our acquaintances in life ? Is it not true ? And in the Plays, surely Hotspur (1 K. H. IV. Act III. i.), who contradicts Glendower, and is reproved as follows :—

Glend.—Cousin, of many men
I do not bear these *crossings*.

* * * * *

Mort.—Fie ! Cousin Percy ! how you *cross* my father !

* * * * *

Worcester.—You must needs learn lord to amend this fault,
Though sometime it shows greatness, courage, blood,—
And that’s the dearest grace it renders you,
Yet oftentimes it doth present harsh rage,
Defect of manners, want of government,
Pride, haughtiness, opinion, and disdain.

—1 K. H. IV. III. i.

“A man shall find in the traditions of Astrology some pretty and apt divisions of *men’s natures*, according to the predominance of the planets, *lovers of quiet, lovers of actions, lovers of honours, lovers of pleasure, lovers of arts, lovers of change, and so forth.* A man shall find in the wisest sort of these relations which the Italians make touching conclaves, the natures of the several Cardinals handsomely and livelily painted forth. A man shall meet with in every day’s conference, the denominations of sensitive, dry, formal, real, humourous, certain ‘*uomo di prima impressione—uomo di ultima impressione,*’ and the like,” (Two Books *Advance. of Learning*).

These studies of Cardinals may have been useful to Bacon in painting the portraits of Cardinal Pandulph (*King John*) or a Cardinal Beaufort (*K. H. VI.*) or of Cardinal Wolsey ? But in any case, the student must perceive Bacon was an extraordinary and particularly deep observer of human nature, or character, under every condition of birth, or accident.

W. F. C. WIGSTON.

THE PARENTAGE OF FRANCIS BACON.

IF Francis Bacon was not the son of Queen Elizabeth, the bottom is knocked out of the cipher story.

The "don't put *my* head under the pump" attitude of some Baconians to cipher subjects is natural. The allegations are startling and difficult to realise, except by instalments.

One brilliant critic on our side, has, I notice, waded into the water, and cast his net over Marlowe, as another pseudonym of the great Francis. Soon others will be wetting their feet.

I do not count myself, who am but the Delia Bacon of the controversy. Someone must do the preliminary blundering.

Mr. Bompas and myself have from opposite points of view endeavoured to see how far historical records of the conduct of the principal parties support or contradict the astounding assertion as to the true parentage of Francis. My first essay treated January, 1560, old style, as coming before September, 1560; consequently I was not only wrong, but curiously enough at issue with the cipher story as well. Moreover, to put the birth a year before it did occur, was utterly destructive of the support which history gives to the truth of the asserted parentage. Grateful for the corrections in the October *BACONIANA* let me look at the subject afresh.

Mr. Bompas thinks the asserted ceremony of marriage in the Tower impracticable and most improbable, that the eulogy written of the Queen by Francis Bacon, correctly describes her character, and that the possibility of the Queen bearing and giving birth to a child, is inconsistent with history as we know it. He says the cipher story is fabulous. Another critic has ventured to suggest the cipher story is the result of hallucination. I cannot admit this alternative. It is either true or a deliberate fiction. Using the fiction theory of the parentage of Francis, I want to show what natural inferences the writer could have drawn from open story. I assume access by the fiction writer to Froude's History and magazine articles, to Strickland's Elizabeth, to the State records, Calendar of State papers, &c.

Having found the following passage in Miss Strickland's Elizabeth:—"The signal favour that Elizabeth lavished on Robert Dudley by appointing him her Master of Horse, and loading him with honours within the first week of her accession to the crown, must have originated from some powerful motive

which does not appear on the surface of history . . . he must by some means have succeeded . . . in exciting an interest in her bosom of no common nature, while they were both imprisoned in the Tower, since being immediately after his liberation employed in the wars with France, he had no other opportunity of ingratiating himself with the Princess"—some sort of marriage between the parties might suggest itself, but with further enquiry as to the extent to which the parties were guarded (although Timbs in "*Romance of London*" says there was a door from the Beauchamp Tower leading by way of a private terrace to the Bell Tower where Elizabeth was imprisoned) and that one of them was already married, the allegation of a Tower ceremony would have been rejected by a careful novelist, and yet how very naturally and plausibly the incident is dealt with in the cipher story. (See the word Cipher, Vol. 2.)

Our assumed fictionist reading further history would find Ambassadors' letters reporting privately to their chiefs, matters bearing materially upon the politics of Europe, viz., the respective chances of the various suitors of the Queen.

What Mr. Bompas calls malignant gossip are statements made privately and contemporaneously in the course of business as to matters of State importance. Here are some of them :—

18th April, 1559. "Lord Robert has come so much into favour that he does whatever he pleases with affairs, and it is even said that Her Majesty visits him in his chamber day and night." Letter of Feria, Spanish Ambassador.

April, 1559. "Sometimes she appears to want to marry him (the Arch Duke Ferdinand), and speaks like a woman who will only accept a great Prince; and then they say she is in love with Lord Robert, and never lets him leave her." Letter of Feria.

10th May, 1559. "Meanwhile my Lord Robert Dudley is in very great favour and very intimate with Her Majesty." Letter of Schafanoya, Venitian Ambassador.

Nov. 1559. "I have heard from a certain person who is in the habit of giving me veracious news that Lord Robert had sent to poison his wife. Certainly all the Queen has done with us and with the Swede, and will do with all the rest in the matter of her marriage, is only to keep Lord Robert's enemies and the country engaged with words until this wicked deed of killing his wife is consummated. I am told some extraordinary things about this intimacy."—Letter Bishop de Quadra to Phillip, King of Spain.

7th March, 1560. "Lord Robert is the worst young fellow I ever encountered. He is heartless, spiritless, treacherous and false. There is not a man in England who does not cry out upon him as the Queen's ruin."—Letter Quadra to Phillip.

15th March, 1560. "Things are in a strange state. The Catholics look only to your Majesty. Lord Robert says that if he lives a year he will be in another position from that he holds. Every day he presumes more and more; and it is now said he means to divorce his wife."—Letter Quadra to Phillip.

In May, 1560, Cecil, the Prime Minister, the head of the Protestant party, went to Scotland and was away until about August. When he returned he was out of favour with the Queen. Suspecting the worst, we find him obtaining a written report dated 13th August, 1560, from Lord Rich, of the examination of persons who stated that Mother Dowe of Brentwood openly asserted that the Queen was with child by Robert Dudley (see Calendar of State Papers).

Cecil according to Froude decided to resign his office of Prime Minister. Consider what a monetary sacrifice that meant!

Our fictionist would next in sequence be confronted with the following statements:—

3rd September, 1560. De Quadra met Cecil whom he knew to be in disgrace, and who told him under promise of secrecy that the Queen was rushing upon her destruction, and this time he could not save her. "She has made Lord Robert Dudley Master of the Government, and of her own person. . . . She herself was shutting herself up in the Palace, to the peril of her health and life. . . . they were thinking of destroying Lord Robert's wife. They had given out that she was ill; she was very well and was taking care not to be poisoned."—Letter, De Quadra to Phillip, 11th September. See Froude's article, *Fraser's Magazine*, 1861.

4th September, 1560. "The day after this (above) conversation, the Queen on her return from hunting, told me that Lord Robert's wife was dead, or nearly so, and begged me to say nothing about it."—Same letter.

8th September, 1560. Amy, wife of Dudley, found dead at foot of staircase at her residence, Cumnor Hall, near Oxford, on a day when all her people had that morning been sent away to Abingdon Fair.

Cumnor is about 35 miles' ride from Windsor, where Lord

Robert was with the Court. Instead of going personally to enquire into matters he sent a friend to attend the inquest.—See Froude's History.

"The conclusion seems irresistible that although Dudley was innocent of a direct participation in the crime, the unhappy lady was sacrificed to his ambition."—Same.

"She (the Queen) had already intrigued with Dudley. So at least the Spanish Ambassador says that Cecil told him and Cecil was the last person in England to have invented such a calumny."—Froude, in *Fraser's Magazine*, 1861.

September, 1560. Rumoured that some private but formal betrothal had passed between the Queen and Dudley.—Froude's History.

The word cipher names a ceremony conducted by Sir Nicholas Bacon in the presence of his wife and Lord Puckering. Is this name misspelt, a mistake of memory by Francis or the bungling of a fabulist? There was a Lord Keeper Puckering in later years. But closely intimate with Elizabeth at the date in question was Sir William Pickering, a rich bachelor at Court.

November, 1560. Jones sent by Throckmorton from Paris to interview the Queen at Greenwich, reported that she looked ill and harassed, and as to the Amy Robsart business said—"The matter had been tried in the country and found to the contrary of that was reported, that Lord Robert was at the Court, and none of his at the attempt at his wife's house, and that it fell out as should neither touch his honesty nor her (the Queen's) honour."—Letter, Jones to Trockmorton. (Hardwick Papers.)

January, 1560. In this month Francis Bacon was baptised. The register at St. Martin's-in-the-Fields, London, records:—1560, 25 Januarie. Baptizatus fuit *Mr.* Franciscus Bacon.

In smaller writing and paler ink follow:—

"Filius Dm. Nicholo Baconi Magni, Anglie sigilli custodis."

(Other peculiarities are the use of the word "*Mr.*" in the record of a child's baptism, that it is at the commencement of the register and without witnesses' names).

22nd January, 1560, is the date biographers state (but without naming any authority) that Francis was born. This is also the *date* of the commission to Archbishop Parker, signed by Elizabeth. The calendered documents of 3rd and 6th February, also quoted by Mr. Bompas, are unsigned drafts of 3rd and 11th February respectively. De Quadra's

interview with the Queen was between 13th and 23rd February. No precise date can be assigned.

22nd January, 1560. Also date of a letter from De Quadra reporting that Sidney (who married Lord Robert's sister) had a day or two earlier offered that if the King of Spain would countenance a marriage between the Queen and Dudley *they would restore the Roman Catholic religion.*

De Quadra adds, "*Some say she is a mother already, but this I do not believe.*"—Letter from De Quadra.

13th February, 1560. Dudley personally repeated to De Quadra the assurances which Sidney had made.—De Quadra, Letter of 23rd February.

23rd February, 1560 (about) "*The Queen made a confession to Bishop Quadra.*"—Same letter.

"The details of that strange meeting one would be curious to know, but the Bishop this time kept the mystery of the confessional sacred. The sum of what passed came generally to this, that Elizabeth admitted that *she was no angel.*"—Mr. Froude, *Fraser's Magazine*, 1861.

Our fiction writer would naturally proceed to reason in this way:—

We have here the close association of two young people scandalising the public, and causing strong statements to be sent privately by Ambassadors in this country to their respective heads of State.

Next we have in August, 1560, one of those statements which are apt to leak out from serving women to their private friends, followed in September, by an admission by the Queen's Prime Minister to De Quadra that a guilty intrigue was existent. Surely on the assumption that Mother Dowe was right here is sufficient—but otherwise insufficient—motive for the Amy Robsart murder.

Given a Queen with child by one of her subjects whose wife was living, nothing but the latter woman's death, followed by some form of marriage could save the situation. Without it the Queen risked both her throne and her own life.

Dudley's scheme of the previous March to divorce his wife, was amply sufficient for anything short of the serious state of things openly alleged by Mother Dowe.

The nature of the intimacy being clearly admitted by the Prime Minister, the like consequences might fairly have been expected, and Mother Dowe indirectly vindicated. The Mother Dowe assertion at once gives our novelist the intelli-

gible and only sufficient motive for the Robsart murder, to which the Queen according to De Quadra, was accessory before the fact. Dudley the "spiritless" Macbeth, the Queen as Lady Macbeth.

Given the Protestant outcry (see History), at the Robsart crime, public marriage antecedent to the child's birth was out of the question.

What more natural then for a cipher novelist to adopt and give detail to the rumoured secret marriage mentioned by Mr. Froude. First it would make the child legitimate; secondly, if the birth could not be concealed, it would help to save two badly damaged reputations.

While it is certainly true that the probable date of the birth of Francis coincides with the probable date of birth of the alleged child, the cipher novelist is not to be entirely congratulated on his choice of offspring. It was bound to bring many good Baconians into trouble. I agree that the story is consistent with reasonable inference, where it mentions that the birth was concealed. I agree also that Sir Thomas Parry, the Queen's old steward and confidant, being dead, and Cecil doubtful after the recent unpleasantness, Sir Nicholas and his young wife, Lady Anne, were, as close intimates of the Queen, very suitable custodians of the child.

Still, as we were gradually accumulating valuable internal arguments for the Baconian authorship of Shakespeare, it is hard lines, through cipher speculation, to have a recrudescence of journalistic scoffings.

One cannot put all the blame upon the cipher novelist, the Queen and Francis have something to answer for.

Why did she so frequently visit at Gorhambury and lavish so much wealth on Sir Nicholas? A self-respecting fabulist would infer that the mother was visiting her child, whose happy reply to her enquiry as to his age would naturally be gossiped in Court circles.

Why did they go to the expense of a bust of Francis at Gorhambury, when Sir Nicholas and wife were also sculptured, or at any rate, why not have one of young Anthony Bacon as well? Why as the Queen had her portrait painted by Hilliard, should Francis at the age of 16 or 18 have his painted by the same artist?

Why should Sir Nicholas, a very rich man, by his Will, made very elaborately on 12th December, 1578, his death following in February, 1578-9, make no provision for Francis, and why in 1580, should the Queen appoint Francis to the

Court, make provision for his maintenance (Letter Bacon to Burleigh, 15th October, 1580), and from that time forth continue to do so.

Why should the Queen from an early period have permitted him to take a prominent part in advising her in State affairs, and alternated so frequently in her behaviour to him? Was he constantly associated in her mind with a black spot in her own life? Was he, while legally legitimate, a bastard in her own and contemporary estimation? In 1584 we find him writing to her as follows:—

"Care, one of the natural and true bred children of unfeigned affection awakened with these late wicked and barbarous attempts would needs exercise my pen to your sacred Majesty." Francis was then only 24 years old.

Why did Lady Anne Bacon address practically all her letters to Anthony, and why was Francis so formal and dignified in his communications to her.—Dixon's Personal History.

Then Francis committed certain acts which might have misled the most careful cipher novelist. Why, though engaged to Alice Barnham, should he wait three years after the Queen's death (1603), before marrying?

Again, when he did marry, why array himself in kingly purple? "purple from cap to shoe," says the chronicler of the event.

Why, when Francis lived at Whitehall during the absence of James I., did he lend himself to the accusation of arrogating to himself Royal state and power?

Why, when made Viscount St. Albans, was Francis invested with the coronet and robe in the King's presence—a form of peculiar honor, other Peers being created by Letters Patent?

Why so secretive in his habits? "*Mihi silentio.*" "Be kind to concealed poets." "Keep state in contemplative matters." Why as Harvey wrote to "Immerito" this "vowed and oft experimented secrecy?" Why cannot even Spedding tell us what Francis was doing between 1580 and 1594? Is it possible that he revenged himself for the secrecy of his birth by the secretiveness of his after life?

So I can only conclude that if the cipher be fabulous on the parentage subject, the writer has steered along a line of very reasonable inference from recorded historical facts. Judges of the Probate and Divorce Division have every day to base their judgments upon similar natural inferences. Facts such as Mr. Bompas insists upon are not procurable in such cases.

Some Baconians may be willing to examine the portraits at Gorhambury and Penshurst, and the "Spenser" portrait.

A gentleman wrote me some months ago as follows:—

"In some reproductions of Bacon's portrait there is a very striking obliquity in the eyes of Francis. I mean the eyes go up a little at the corners like some Easterns (do not droop). The same characteristic marks Leicester's portrait."

I do not think my correspondent was aware of the following lines in the word cipher:—

"The other that you are son and heir to Leicester. I incline to the latter opinion chiefly from a villainous trick of your eye, and a foolish hanging of your nether lip. That does warrant me in thinking you are son to the Queen and Leicester."

PARKER WOODWARD.

WHAT'S IN A NAME?

THOSE who dare to peer into the mysteries of the "Shakespeare" Plays, notwithstanding the frowns of the priests of English literature, find curious facts which even the many diligent commentators have failed to note or explain. Facts will be of more use than theories to the competent scholar, probably a German, who will some day scientifically examine the mass of material which must be analysed in order to solve the question as to the authorship of the plays. It will aid him in the search after truth if any hitherto unnoted facts which each enquirer may ascertain, are from time to time published without inference or argument. Readers will, of course, draw deductions from these facts—but that is inevitable. This short paper points to the fact that the proper names in the following list are either bestowed on *dramatis personæ*, or uttered in the text, and are repeated in different Plays. The reader will ask himself why those names were chosen, varied in form, and repeated by the author, and whether the use and recurrence of them is to be ascribed to poverty of invention, or to chance or to design:—

Francis.	In <i>Much Ado about Nothing</i> .
"	" <i>Henry IV</i> .
"	" <i>Midsummer Night's Dream</i> .
"	" <i>Romeo and Juliet</i> .
"	" <i>All's Well that ends Well</i> (Act III. sc. v.)

Francisco.	In <i>Hamlet</i> .
„	„ <i>Tempest</i> .
Francisca.	„ <i>Measure for Measure</i> .
Anthony.	„ <i>Antony and Cleopatra</i> .
„	„ <i>Julius Cæsar</i> .
„	„ <i>Love's Labour's Lost</i> (Act I. sc. i.)
Antonio.	„ <i>Tempest</i> .
„	„ <i>Two Gentlemen of Verona</i> .
„	„ <i>Merchant of Venice</i> .
„	„ <i>Twelfth Night</i> ,
„	„ <i>Much Ado about Nothing</i> .
„	„ <i>Taming of the Shrew</i> (Act II. sc. i.)
„	„ <i>All's Well, &c.</i> (Act. III. sc. v.)
Peter	„ <i>King John</i> .
„	„ <i>Henry VI</i> .
„	„ <i>Romeo and Juliet</i> .
„	„ <i>Measure for Measure</i> .
Sedro.	„ <i>Much Ado about Nothing</i> .
Balthasar.	„ <i>Comedy of Errors</i> .
„	„ <i>Romeo and Juliet</i> .
„	„ <i>Merchant of Venice</i> .
„	„ <i>Much Ado about Nothing</i> .
Flavius.	„ <i>Timon of Athens</i> .
„	„ <i>Julius Cæsar</i> .
„	„ <i>Measure for Measure</i> (Act IV. sc. v.)
Titus.	„ <i>Titus Andronicus</i> .
„	„ <i>Timon of Athens</i> .
„	„ <i>Coriolanus</i> .
Escalus.	„ <i>Romeo and Juliet</i> .
„	„ <i>Measure for Measure</i> .
„	„ <i>All's Well, &c.</i> (Act III. sc. v.)
Ferdinand.	„ <i>Love's Labour's Lost</i> .
„	„ <i>Tempest</i> .
Dumain.	„ <i>Love's Labour's Lost</i> .
„	„ <i>All's Well that ends Well</i> (Act IV. sc. iii.)
Stephano.	„ <i>Tempest</i> .
„	„ <i>Merchant of Venice</i> .
Sebastian.	„ <i>Tempest</i> .
„	„ <i>Twelfth Night</i> .
Hortensius.	„ <i>Timon of Athens</i> .
Hortensio.	„ <i>Taming of the Shrew</i> .
Ventidius.	„ <i>Antony and Cleopatra</i> .
„	„ <i>Timon of Athens</i> .
Varro.	„ <i>Julius Cæsar</i> .

Varro.	In <i>Timon of Athens</i> (Act ii. sc. i.)
Vaux.	„ <i>Henry VI.</i>
„	„ <i>Henry VIII.</i>
Angelo.	„ <i>Measure for Measure.</i>
„	„ <i>Comedy of Errors.</i>
William.	„ <i>As You Like It.</i>
„	„ <i>The Merry Wives of Windsor.</i>
Montano.	„ <i>Othello.</i>
„	„ <i>Hamlet</i> (1st Quarto only).
Rinaldo.	„ <i>All's Well that ends Well</i> (Act III. sc. iv.)
Reynaldo.	„ <i>Hamlet.</i>
Katherine.	„ <i>Henry V.</i>
„	„ <i>Henry VIII.</i>
„	„ <i>Love's Labour's Lost.</i>
„	„ <i>Taming of the Shrew.</i>
„	„ <i>Romeo and Juliet.</i>
Juliet.	„ <i>Measure for Measure.</i>
„	„ <i>Cymbeline.</i>
Helen.	„ <i>All's Well that ends Well.</i>
Helena.	„ <i>Midsummer Night's Dream.</i>
„	„ <i>All's Well that ends Well.</i>
Mariana.	„ <i>Measure for Measure.</i>
„	„ <i>Love's Labour's Lost.</i>
Rosaline.	„ <i>Romeo and Juliet.</i>
„	„ <i>As You Like It.</i>
Rosalind.	„ <i>As You Like It.</i>

There are two Bardolphs in *Henry IV.* Part 2, and two Jaques in *As You Like It.*

The playwright used a number of names derived from the word *lux*.

Lucy.	In <i>Henry VI.</i>
Luce and } Luciana }	„ <i>Comedy of Errors.</i>
Lucius.	„ <i>Cymbeline.</i>
„	„ <i>Julius Cæsar.</i>
„	„ <i>Timon of Athens.</i>
Lucio	„ <i>Measure for Measure.</i>
Lucilius.	„ <i>Julius Cæsar.</i>
„	„ <i>Timon of Athens.</i>
Lucentio.	„ <i>Julius Cæsar.</i>
„	„ <i>Romeo and Juliet.</i> (Quarto)
Lucetta.	„ <i>Two Gentlemen of Verona.</i>

Several names formed with *φίλος*, viz.

Philo	In <i>Antonio and Cleopatra</i> .
Philario and Philarmonus	„ <i>Cymbeline</i> .
Philotus.	„ <i>Timon of Athens</i> .
Philostrate.	„ <i>Midsummer Night's Dream</i> .
Philemon.	„ <i>Pericles</i> .

And three names in one Play, the *Merchant of Venice*, beginning with *sal*, viz. :—

Salanio.
Salarino.
Salerio.

J. R. of Gray's Inn.

"SHAKESPEARE STUDIES IN BACONIAN LIGHT."

IN a recent lecture in Edinburgh, afterwards published in *The Nineteenth Century*, Mr. Asquith, K.C., gave utterance to the following opinions :—

"To take an obvious and at the same time an extreme instance, few things are more interesting to watch than the attempts of great scholars and critics, like Dowden and Brandes or Sidney Lee, to reconstruct the life of a man at once so illustrious and so obscure as the greatest of our poets. The case of Shakespeare presents, perhaps, the strongest array of difficulties and paradoxes in the whole range of biography. The most splendid genius of his own or any other time has left behind him outside his writings hardly a single undisputed trace of his own personality. There has not been preserved so much as a single line in his own hand-writing of any of his poems or Plays. Such of the Plays as were published in his lifetime seem to have been printed from stage copies—to a large extent by literary pirates. The apparently unbroken indifference of the greatest of all artists not only to posthumous fame, but to the safeguarding against defacement or loss of his own handiwork is without precedent or parallel. The date and order of his Plays, the identity of the 'only-beggetter' of the sonnet, the manner in which his wealth was acquired, the literary unproductiveness of his last five years—he died at fifty-two, the same age as Napoleon—his easy acquiescence in the sleepy, humdrum, and the homely dissipations of social and civic life in a small provincial town—that all those questions, and a hundred more, should still

be matters of conjecture and controversy is a unique fact in literary history. What else but this tantalising twilight has made it possible for even the most distraught ingenuity to construct the great Baconian hypothesis—which, by the way, an accomplished critic has only this month so admirably capped by the counter-theory—for which there is at least as much to be said—that it was really Shakespeare who wrote the works of Bacon. (Laughter.) The task which confronts the writer of a life like Shakespeare's is not to transcribe and vivify a record; it is rather to solve a problem by the methods of hypothesis and inference. His work is bound to be not so much an essay in biography in the stricter sense as in the more or less scientific use of the biographic imagination. The difficulty is, of course, infinitely enhanced in this particular case by the impersonal quality of most of Shakespeare's writings—a quality which I myself am heretic enough to believe extends to by far the greater part of the sonnets. We do not know that the greatest teacher of antiquity wrote a single line. Shakespeare, who died less than three hundred years ago, must have written well over a hundred thousand. And yet, thanks to Plato and Xenophon, we have a far more definite and vivid acquaintance with the man Socrates than we shall ever have with the man Shakespeare. (Applause.)

The expression "more or less scientific use of the biographic imagination" is distinctly good, and may be commended to the notice of Mr. Sidney Lee, and other so-called "biographers" of Shakespeare. Except for the usual sneer at the "great Baconian hypothesis," Baconians will agree with nearly every word of Mr. Asquith's statement with regard to the "mystery" of William Shakespeare.

We would recommend to Mr. Asquith for study in the intervals of political strife, a volume by Mr. R. M. Theobald, which has just been published, entitled, "Shakespeare Studies in Baconian Light," where he will see his argument produced in almost the self-same language. Why, the Asquith argument is one of the main buttresses of the Baconian cause; and in his chapters on "Shakespeare's Personal History," and "Shakespeare Biography," Mr. Theobald explains the "mystery" in a fashion that has not yet been excelled.

This new volume will prove a mine of wealth to those who have the Baconian cause at heart. Mr. Theobald is not a mere servile follower of Mr. Donnelly and Mr. Reed; but in scholarly language argues every point and position of the Shakespeare and Bacon philosophy, showing us the "same

mental attributes grandly philosophising in the stately meditations of the *De Augmentis*, and toying with Falstaffian fancies in Eastcheap, the same nimbleness of intellect, the same exuberance of fancy and brilliancy of wit in both cases."

One of the most conclusive chapters in the book is one entitled, "Love and Business, Bacon's Essay of *Love* compared with the treatment of love in Shakespeare," which it may be said "supplies a long-felt want," as it is a subject which has been left severely alone by writers in answering Shakespearean critics of Baconian literature. Bacon's "Literary Output" is also treated in a way that will surprise those who maintain that the authorship of the Plays, and of the Bacon works were too much for the life-time of one man. But the whole volume is to thinking Baconians an *embarras de richesses*, for which they ought to be profoundly grateful to Mr. Theobald.

The following ought to prove of interest to Mr. Asquith and others who talk of the "mystery" of Shakespeare's life:—

"While antecedent probabilities and inferences from known facts all favour the opinion that William Shakspeare was *not* a learned man, at the same time the unbiassed, uncritical reader of the poems must inevitably conclude that the poet *was* a learned man, and that neither genius, nor good fellowship, nor cribs can account for the classic element in his writings, that a stage-manager at the close of the sixteenth century, a man full of theatrical business, and no one knows what other money-making pursuits, full also of domestic cares, with a family in a distant county, removed from London by some six score miles, and a three days' journey, dependent upon him for support, a man brought up in a remote country-town, a bookless district, quite out of touch with the best intellectual life of the cultured classes, belonging to a family and a neighbourhood where even reading and writing were exceptional accomplishments, even among the most respectable and influential townsmen, whose children signed their name with a rude mark, whose own writing was so execrably bad, so unmistakably rustic and plebeian, that one may reasonably doubt whether his penmanship extended beyond the capability of signing his name to a business document, that such a man could be also a man of wide and deep culture, of varied experience, with access not only to the best, but to the obscurest and least studied literature of the ancient world, all this seems absolutely impossible."

This has often been said before, but never so well as it has been done by Mr. Theobald.

CORRESPONDENCE.

TO THE EDITORS OF "BACONIANA."

DEAR SIRs,—On recently visiting Canonbury Tower, the residence of Francis St. Alban in 1616—now printed in local Directories, by order of the County Council, 5, Alwyn Villas (!)—I saw a list of the Kings and Queens of England, from William I. to Charles I., written on a wall high up over a door in a dark, narrow passage. Inspecting the lines closely from a ladder (I afterwards verified my facts from an exact copy made by the Constitutional Club, by whom the Tower is now used), I was interested to note that the letters F^r occur between the names of Elizabeth and James. The character used is Gothic, or old English, the lines are in Latin doggrel. The F is a capital letter, the r is small.

This extraordinary historical curiosity is mentioned in some of the old Histories of Canonbury.* I am glad to be able to testify to its existence. What do the letters F^r stand for? Francis 1st?

Yours faithfully,

ALICIA A. LEITH.

TO THE EDITORS OF "BACONIANA."

SIRs,—Mr. G. C. Bompas closed his article, in the April number, on Edmund Spenser's poems, by saying that "No *fact* has been adduced controverting or casting suspicion upon Spenser's authorship;" but in saying this he has overlooked what appear to be very suspicious facts.

The collected edition of Spenser's works was published, as Mr. Bompas remarks, in folio, in 1611. On the title-page of that book Queen Elizabeth appears on the right-hand side and Robert Dudley, Earl of Leicester, on the left. They are holding either end of a bar, in the centre of which is a shield bearing a pig with a rope round its neck. This is not a very dignified proceeding in which to picture such great people, and it is not unreasonable to suppose that the title-page has a special significance. The pig and rope bring to mind the passage in the *Merry Wives of Windsor*, "Hing Hang Hog is latten for Bacon, I warrant you," the anecdote recorded in Bacon's apophthegms, of Sir Nicholas Bacon telling prisoner Hog that he could not be Bacon till he was well hanged, and also the little pig which is the crest to Bacon's coat-of-arms.

Is there any good reason to doubt that the pig on the title-page of Spenser's works is intended to represent Bacon himself (hanged hog is bacon), and that the purpose of the title-page is not only to suggest his connection with Spenser's works, but also his close relationship to Leicester and Elizabeth?

The 1611 edition of Shepherd's Calendar does not bear the author's name (nor did any of the four editions which preceded it), and prefixed to the work is a verse signed "Immerito," which commences—

"Go, little Booke, thyself present,
As child whose parent is unkent."

* Pink's or Tomlin's.

Now, if Spenser were known to be the author, why should he be spoken of as "unkent?" And why is the dedication prefixed to the work signed (in two places) E. K., and not E. S., as one would naturally expect? This cannot have been done in error, as the dedication in the first edition, published in 1579, is similarly signed in two places. The title-page of the 1611 edition bears a monogram containing the letters BREX, as also do the title-pages of "Complaints" and "Amoretti." The R in the word HISTORIES in the Index of the 1623 Folio of Shakespeare's Plays is really a monogram containing the letters BR, and in the 1671 "Resuscitatio" the dedication to George Herbert of Bacon's translation of certain Psalms is signed ER. ST. ALBANS. The R is broken, and can be read as R or K.

In view of the accumulating evidence that "England's lawful Prince walked humbly without his crown," the meaning of these letters seems to be—

E. K.	=	England's King.
B. R. and BREX	}	= Bacon Rex.
E. R.		
	=	England's Rex.

It is probable that a careful inspection of other early editions of books which Baconians attribute to Bacon would reveal further instances of this nature, and people who have access to such works would do well to examine them.

There is another matter in respect of which it would be well to carefully examine such books. BACONIANA for January, 1897, contains an interesting article by Mrs. Potts on the numbers 25 and 11 and 10 and 11, considered as Francis Bacon's cipher signatures, in which Mrs. Potts gave many examples of their use. To these examples may now be added two striking ones in relation to the numbers 25 and 11, which have not, it is believed, before been mentioned.

In the 1623 Folio Edition of Shakespeare Plays, 25 of the Plays have an elaborate tailpiece, 11 have none, and of the headpieces 25 are properly printed, and 11 are upside down. These disarrangements seem to be Bacon's way of signing the Folio. Perhaps someone who has access to the Folios of 1632 and 1664 will find that those books have been similarly treated.

Yours faithfully,

A. J. WILLIAMS.

77, Colmore-row, Birmingham, June 19th, 1901.

TO THE EDITORS OF "BACONIANA."

DEAR SIRs,—I fancy this testimony of I. D'Israeli's to the secret work of "Our Francis" is not generally known, so I give it: "Were the origin of the Royal Society inquired into, it might be justly dated a century before its existence. The real founder was Lord Bacon, who planned the *ideal institution* in his philosophical romance of the 'New Atlantis!' This notion is not fanciful, and it was that of its first founders, as not only appears by the expression of old Aubrey, when alluding, to the commencement of the Society, he adds, *Secundum mentem Domini Baconi*; but by a rare print designed by Evelyn, probably, for a frontispiece to Bishop Sprat's history,

although we seldom find the print in the volume. The design is precious to a Grangerite, exhibiting three fine portraits. On one side is represented a library, and on the table lie the statutes, the journals, and the mace of the Royal Society; on its opposite side are suspended numerous philosophical instruments, in the centre of the print is a column, on which is placed a bust of Charles II., the patron; on each side whole lengths of Lord Brouncker, the first president, and Lord Bacon, as the founder, inscribed *Artium Instaurator*.*

Yours faithfully,

A STAUNCH BACONIAN.

Hampstead.

* Page 65 of "A Second Series of Curiosities of Literature and of Secret History," by I. D'Israeli.